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House Beautiful





Lace from Makanna, Inc.

The Three NEWEST Sterling Pattern

right) Old Brocade, Craftsman,

CHOOSE THE STERLING WHICH BEST DRESSES YOU

ONE of these new designs of Towle Sterling reflects your own personality and will harmonize with the furnishings of your new dining room. It will give you a lifelong, gracious companionship of beauty and service.

Which shall it be? OLD BROCADE {at left} its engraved decoration as delicate and charming as its name would suggest. The CRAFTSMAN {center} with all the feeling of old handmade silver refined by modern skill. The SYMPHONY {at right} an harmonious composition of slender graceful lines.

These patterns have all the fine qualities of other well-known ones in Towle Sterling—Lady Diana, Chased Diana, Lady XIV, and others. They are designed to endure in their lasting charm and their constant beauty. Each piece is beautiful in proportion and balance—precision.

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Write to Towle Silversmiths, Newburyport, Mass. Dept. M-1: I enclose 25 cents for a Bride's Approval Showing in _____ pattern, to include a tea spoon, prices, newest edition of Emily Post's delightful "Bridal Silver" "ing Customs," and an engraving chart of my own styles. I agree to return the spoon in ten days balance of \$1.25 for it.

Name _____



THE TOWLE SILVERSMITHS • Newburyport



Window Shopping

MARY JACKSON LEE will show you on these pages each month the best of the new things found in the shops. We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

A SMART combination for your modern desk is this lamp and the book ends shown with it in Figure 1, as they are all made from gleaming chromium combined with crystal spheres which reflect the light in a hundred mysterious ways. The book ends are solid, $5\frac{1}{4}$ " tall, with a $3\frac{1}{4}$ " crystal ball mounted on a $3\frac{1}{4}$ " base. The lamp is $7\frac{1}{2}$ " from the $3\frac{1}{4}$ " square base to the bottom of the light bulb, and stands on four little flat black supports at the corners. The circular frame holds another crystal sphere through which the light plays as it would through a magnified drop of water. The shade of gray parchment is $6\frac{1}{2}$ " deep and $9\frac{1}{4}$ " across the base, with horizontal stripes and bindings of silver. The book ends are priced \$24.00 and the lamp \$30.00, and both will be sent express collect. — RENA ROSENTHAL, 485 Madison Avenue, N. Y. C.



Fig. 1

UP-TO-DATE hostesses give much thought nowadays to their table settings, and the beauty of the pic-



Fig. 2

ture which the table makes is almost as important as the perfection of the food served. Shops vie with each other in providing unusual table equipment and each month show new and original accessories. In Figure 2 you may see a stunning set-up of an imported hand-woven table mat in straw and silver thread, which forms a background for a black china plate in a soft mat finish with modern decorations of silver on one side and gold on the other. At the right are two sizes of distinctive table glasses whose black stems emphasize the color scheme. The mats are $11" \times 15"$ in size, and \$25.00 a dozen, the plates $9"$ in diameter and \$75.00 a dozen, the $5"$ glasses \$30.00 a dozen and the smaller $4"$ ones \$25.00 a dozen. All are sent express collect. — MRS. EHRLICH, 36 East 57th Street, N. Y. C.

I HAVE always thought that one of the few things uglier than an unadorned telephone book was the average cover designed to hide it. So I was delighted to find this attractive but unobtrusive cover of durable suède cloth (Figure 3) which comes in medium blue, tan, green, red, or black. It is handmade, with initials embroidered in a darker shade to match the edging. The smaller size is excellent for protecting the novel you wish to read before passing on as a gift or the one you have borrowed which must be returned in good condition. There is also a middle-sized cover for a suburban telephone book, and any size cover can be made to order. The largest size costs \$2.75, medium \$2.00, and



Fig. 3

novel size \$1.75. In ordering state color, initials, and thickness of book to be covered. Prices include initialing and postage. — WALPOLE BROTHERS, 587 Boylston Street, Boston.

REAL-PHONES (Figure 4) fill a real need in any home not already



Fig. 4

equipped with inter-room communication, and there are few household appliances that provide such a permanent convenience at such a very low cost. They may be used from upstairs to downstairs, living-room to kitchen, house to garage, or sick room to any convenient point, and will operate satisfactorily on standard dry-cell batteries for several thousand feet. The outfit consists of two French-style phones with concealed buzzers which may be had in green, ivory, Chinese red, or black, with thirty-five feet of wiring and complete instructions. Batteries are not included. Price \$5.00 post-paid in New England, \$5.10 east of the Mississippi, and \$5.40 west. — B. F. MACY, 474 Boylston Street, Boston.

LENOX china after-dinner coffee cups have novel handles which may

Window Shopping



Fig. 5

be either elongated spheres or tapering cylinders to match the shape of the cups. With the present-day rage for white the exquisite ivory tone of this china (Figure 5) would add distinction to your dinner-party equipment, or provide a satisfactory solution to that wedding-present problem. Either pattern is \$18.00 a dozen. The delicacy of the china is enhanced by the charming sterling-silver coffee spoons used with it in the International Silver Company's 'Empress' design. These are \$13.50 for a dozen, \$6.75 for six. The cups are shown on an inlaid wooden tray which displays four varieties of wood in its design and has solid wooden handles. It is 9" x 23½" in size, and costs \$2.95. All sent express collect. — B. ALTMAN & COMPANY, Fifth Avenue at 34th Street, N. Y. C.

A CRAFTSMAN'S forge where beautiful craft work in metals is turned out has discovered a novel method of manipulating aluminum. The silvery metal is worked on the surface into low bas-relief designs against hammered backgrounds, and the work has been applied to bowls of different size, charming little ash trays, and the very smart new tray and stand which I am



Fig. 6

showing you in Figure 6. Here the unique design is a submarine view of bubbles, water plants, and tropical fishes delicately etched and suggested against a hammered background. As the material is aluminum the tray is as light as a feather, and yet as staunch and unbreakable as steel. It is shown on a folding stand with a hammered finish, and with tiny sea horses like chess knights at each corner to hold the tray firmly. The tray alone is \$15.00 and the stand \$20.00. On the tray you will notice some jolly 'Humpty-Dumpty' beverage glasses whose heavy bases are so balanced by the thickness of the material that they cannot tip over. They stand 3½" high and have decorative bands of platinum lustre around the tops. The price is \$12.00 a dozen. All articles mentioned will be sent express collect. — GERARD, 270 Park Avenue, N. Y. C.



Fig. 7

A REALLY new lamp is no easy thing to find, but this dolphin lamp (Figure 7) can certainly qualify as being both very new and strikingly effective. It comes from the famous pottery district of Umbria in Italy, and the glaze is a metallic black of high lustre known to ceramists as 'mirror black,' first associated with the K'ang Hsi porcelains of China. The scored parchment shade was designed especially for the base and is screened at the top by a flat piece of parchment to eliminate glare. The lamp stands 20" high and the shade is 12" in diameter, the price complete being \$23.50, which includes careful packing. Express charges are collect. — CARBONE, INC., 342 Boylston Street, Boston.

THE celery-and-olives tray shown in our July issue proved so popular that I am showing you this smaller candy-and-nuts tray (Figure 8), which I think you will find even more useful. It is a three-sectioned tray of crystal glass, delicately stone-engraved by hand, and the border is finely notched. It so compactly holds an assortment of candy or nuts that it is quite ideal

for the bridge or tea table as well as for dining-table use. It measures 6" in diameter and costs but \$1.50, postpaid. — HOPE GLASS WORKS, East Providence, Rhode Island.



Fig. 8

THE old-fashioned braided rug of our grandmothers' day is rejoicing in a revival of popularity, and this new type of puffed-braid rug has swept the market in New York. The one shown in Figure 9 is a symphony in wine shades, from deep claret to dregs-of-wine, with touches of white and dark green. In this new process the material is sewed into tubular strips turned wrong side out before braiding, which not only has the effect of puffing the strands, but gives a resiliency to the finished rug which was unknown in the old type. Wearability is ensured by the materials used — one strip of silk, one of silk and wool, and one of silk and cotton. The rugs are lined with heavy jaspé cloth and are guaranteed against pulling apart. Finished, they may be ordered in any

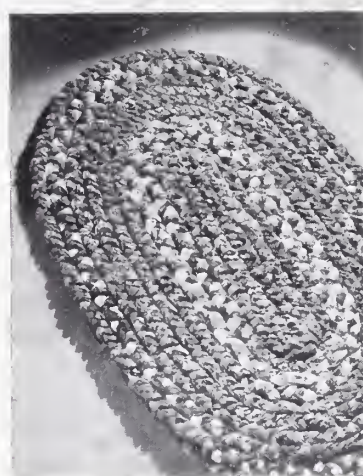


Fig. 9

desired colors at the following prices: \$4.85 for the 24" x 36" size; \$6.75 for the 24" x 48"; \$9.50 for the 30" x 60", and on up. Postage prepaid. — PUFF BRAID RUG CORPORATION, 290 Fifth Avenue, N. Y. C.

WE all know about the useful tea wagon, but I doubt if you have heard about this brand-new 'supper cart' shown in Figure 10. It really is the most convenient adjunct for simplified living yet invented, with its graduated removable trays and

its ball-bearing rubber wheels that make it so easy to move about the house or out to the terrace. When not in use it folds up perfectly flat and stands against the wall. It is made of walnut with lightweight basswood trays finished in walnut and decorated. The cart stands about 3' high, the top tray measuring 10" x 16" and the bottom one 17" x 23", and since all the trays are removable, they can be used independently of the carrier, if desired. For summer use you may prefer a cart painted in some lighter tone with decoration in gay colors. There is no end to the uses of such



Fig. 10

an accessory — supper, tea, breakfast on the terrace, and liquid refreshments can all be served from it with the greatest ease. The price is \$35.00, express or freight charges collect. — DANIEL'S DEN, 338 Commonwealth Avenue, Boston.

THIS may look like a rather uninteresting item (Figure 11), but I assure you that it's one of the most useful little contrivances I have come across for some time. It is a lapboard which may be folded in the centre and tucked under one's arm or fitted into a suitcase — wonderful on the beach, on shipboard, or in bed, for solitaire or writing, for marking or turning hems, and for countless other uses. It meas-



Fig. 11

Window Shopping

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MILK glass (Figure 12) is the latest note in table decoration and makes, I think, a very lovely setting, especially effective when used in combination with silver. It is a revival of a type produced fifty or sixty years ago, and these pieces are actually made from the old moulds used at that time. All sorts of pieces besides those pictured — bowls, candlesticks, plates, stemware, and so forth — are available, so that a variety of settings can be arranged at an absurdly low cost. The bowl pictured, for instance, measuring 5" high x 12" wide, costs but \$1.50, and the com-

potes, standing 9" high, are also \$1.50 apiece. Prices include express and packing charges and a price list of other articles will be sent on request. — R. H. STEARNS COMPANY, Tremont Street, Boston.

AS useful as cosmetics to a beautiful woman is a screen to an interior decorator — it may be used to conceal that which should be concealed, or to emphasize that to which attention should be called. The richly decorative screen shown in Figure 13, with its painted panels of mallard ducks rising from the marshes against a misty autumn sky, would surely please a man for his library or dining-room, especially if these rooms were furnished in mellow English oak. The shop which originated this specializes in screens of all periods — Empire with its formal patterns, Victorian landscapes with figures, romantic castles, forests and hunting scenes, Venetian gondolas and canals, and flower designs of all varieties. The



Fig. 12

• PLANS •



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TRAVEL

CRUISES

February 4 S. S. *Mauretania*. Cunard Line. Twelve-day Caribbean cruise.
February 4 S. S. *DeGrasse*. French Line. Mediterranean cruise of thirty-five days.
February 8 S. S. *Duchess of Bedford*. Canadian Pacific. West Indies cruise of twenty-eight days.
February 9 S. S. *Statendam*. Holland-American Line. Mediterranean cruise of fifty-six days.
February 18 S. S. *Mauretania*. Cunard Line. Twelve-day Caribbean cruise.
February 21 S. S. *Lafayette*. French Line. West Indies cruise of nineteen days.

EAST IS EAST

In late February, a group of us left that vast domed mass of stone, the Victoria Station, in the Queen City of Bombay, for an overnight trip northward. We traveled over India's impressive plains at the northern border of which lie the massive, unexplored, forbidding peaks of the Himalayas, whose melting snows are gathered up by the southwest monsoon which rages over India in the spring and waters the fertile plains. With the rising sun we saw the winding waters of the sacred Ganges.

We boarded our train in the centre of a metropolitan area, and lo! in the twinkling of an eye the magician had turned his ring. New had become old, solid was tumbled down, the West was swallowed up in the East. In your nostrils was the smell of the East, the mingled smells of garlic, incense, sugar, goats, and dung. We had arrived at Benares — the Soul of India.

Benares-on-the-Ganges; the concentration of religious fervor in India; the Holy City of the Hindu. The city of devout worshippers of Sun, Moon, and Stars, where there are two thousand temples and some five thousand idols set up for public and private worship, and where sacred cows and monkeys are installed in beautiful temples and mingle on equal terms with the natives. It was in Benares that we stood beside a vast and costly temple whose roof was of pure gold. In its golden shadow crouched a blind beggar woman whose sari was stiff with dirt. To her claw-like hands hung a sightless child: the wealth and poverty of India. It was in Benares that we saw the only smiles that greeted us in this 'Land without a Smile'; they came from a group of Christian children on their way to the Mission School.

In the early morning as the red sun shot its burning rays into a cloudless sky, we boarded a queer, two-decked, very dilapidated-looking wooden boat. Two sad-looking natives lazily manipulated very long oars from the rear, and a white-turbaned, black-coated, bare-footed Hindu yelled directions at them and explanations at us. Slowly we rowed past the great Ghat steps up the river whose filthy, muddy waters are used alike for laundry, drinking, cook-

ing, bathing, and sewerage. Sacred animals walked up and down these steps, and everywhere women gathered up manure, patted it into flat cakes, and placed it in the hot sun to dry, for fuel. No doubt our bread was toasted over this fuel!

Great masses of people were gathered on the steps and at the water's edge. There were women scouring huge brass bowls with the river's sand; bathers unwinding their long white saris, which they had washed, hung in the sun, and dried while they bathed. Fakirs twined green snakes around their necks and arms; muttering white-robed priests sat under huge umbrellas and smeared the foreheads of little children with black, blue, red, or yellow paste to denote the type of worshiper; and all came to pray and to bathe in the filthy, yet all-cleansing waters of the Sacred River. The very air was heavy with smoke rising in fantastic whirls from the funeral pyres where silken-robed jeweled bodies were burning. 'Happy is he who, having washed in the Sacred Ganges, dies in this City of Sanctity'; for to die in Benares means Nirvana — exemption from the never-ending cycle of Reincarnation. We noticed that the head of the burning body was placed toward Benares, the feet left, protruding beyond the wood pile, toward the river. Near by stood men with long sticks. They kept the burning bodies in place and gathered up any precious stones which remained after the cremation. The family of the deceased sat near by on a high woodpile until the burning was over. Hindu adults are burned, the ashes gathered up and thrown into the river; children under five are weighted down and drowned.

As you sail out of Bombay's picturesque harbor you say sadly, 'Farewell, O mysterious India!' You breathe a relieved sigh. At first there is a joyous response to the clean fresh salty air; but as day after day you roll over the quiet languid waters and thoughtfully dream, you look back, and in the sky an imaginary hand beckons to you, the lure of the Orient creeps over you, and your soul cries out, 'Take me back! Take me back to that land of mysticism and mystery — the Land without a Smile.'

S. B. A.

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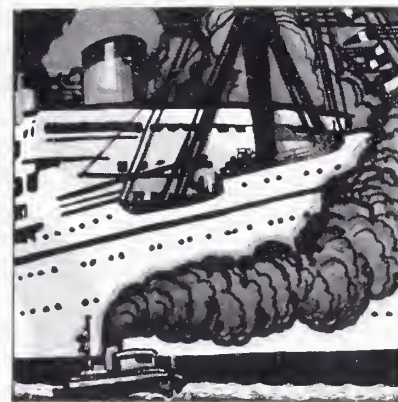


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TRAVEL

[Continued from page 9]

SPRING IN SICILY

Shouts stir my sleep. Shouts and noise of boats grating on a beach. Suddenly the consciousness, 'I am in Sicily—in Taormina,' awakes me.

Yesterday flashes through my mind: seven hours' train journey along the coast of Sicily; whirling through orange and lemon groves; golden fruit bending low the bough; frail almond blossoms making lace patterns against sea and sky; lunch bought at a wayside station—slices of fresh *salame* between the crisp sides of a large roll, a handful of olives, oranges to suck! Then, arrival at Taormina, which soars like an eagle above the sea. Delightful wandering through alleys that curve and twist and climb up the mountain by a series of steps and bridges. Looking at fascinating jewelry in antique shops; a visit to the old Greek theatre where pageants are still held. Then dinner, at a charming, ridiculous restaurant: Sicilian food and dry Sicilian wine; laughter; the wild rhythm of the tarantella, the quick movement of its steps. And finally to bed and the sleep of the exhausted.

And now I awake to shouts and the noise of the fisher boats on the shore below. From my window I watch the fish, leaping for freedom, flash silver in the sunlight. The fishing boats bob like red and green corks on the waves. Carefully patterned vineyards fill the terraces on the hillside. Everywhere almond trees, growing in sweet abandon, give their white petals to the morning breeze. A canopy of blue sky extends to meet each horizon. And to the right the white crest of Mt. Etna towers over everything. A symphony in blue and white—Etna against the sky, almond blossoms against the sea.

R. M.

MINARETS AND NOMADS

SOME sixteen hours in a *de luxe* train from Algiers brings you to the terminus, Biskra,—that little fertile island surrounded by a vast sea of desert,—and all at once you are swept into a strange new world. Slender minarets soar into a peerless blue sky. Whitewashed houses crouch under date palms, and high mud walls, topped with silver thorn bushes (to keep out beggars and thieves), surround every piece of property. Women wash clothes in swift-flowing brooks; henna, red, purple—garments of all the bold colors with which Arab women love to adorn themselves. A jingle of bells—donkeys and camels jog along the narrow roads to the marker square. And children, darting out from nowhere, miraculously miss being trampled down. Dirty, fascinating little

urchins they are with their mischievous smiles and dark, impudent eyes. Swiftly a crowd gathers to watch a street fight or see the snake charmer at his work. And here and there old men, who look like patriarchs out of the Bible, sit lazily in the sun.

The famous Garden of Allah is in Biskra. Its shadows under close-growing palm trees and trailing vines make a welcome retreat from the brilliant sunshine.

The outskirts of Biskra are emerald-green fields which stretch to meet the desert—fields smothered in flowers of every pastel shade. In these fields the desert nomads pitch their low, dark brown tents and feed their flocks while they buy and sell in the market. And all about is the desert, changing from gold to silver under the light of sun and moon, with its sand dunes casting elongated shadows. The desert into which caravans wind their way silently and as silently return.

R. M.

MOUNTAIN FRONTIERS

If you have entered—or departed from—Italy by way of the famous St. Gotthard Pass, with its innumerable tunnels, past the gorgeous Swiss lakes, or entered Austria by way of the Brenner Pass, leading through the Tyrolean Alps into Innsbruck with its background of snow-capped mountains, then the next time you leave Italy plan to go by a third route, less celebrated, perhaps, but none the less interesting and picturesque. This way is to the Italian border town of Tarvisio, from Venice, that enchanted city, and leads naturally, but not necessarily, to Vienna, still gay and altogether delightful. That combination in itself should be enough to recommend it!

Through the mountainous land which has acquired the name of the Eastern Alps, the pass (which also has its many tunnels) does not lack scenic splendor. The great hills tower up on either side, their brown heights broken by vivid sand veins, while at their base runs a narrow river, turquoise blue amid the white shale. As the train passes, barefooted peasants spreading hay in the adjacent fields pause at their labor to gaze after you, and the tiny towns tucked in between the hills make you wonder, in your turn, what it must be like to have been born there, or to live there, to call one of those wee hamlets 'home.'

The change, inexplicable as always, between one frontier and another this time takes place quite suddenly. You emerge from a tunnel and come to a halt for the usual passport and customs visits

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8 Arlington Street Boston

TRAVEL

[Continued from page 10]

and behold two houses before you, one with a gambrel roof, the other with a roof of large wooden shingles — and you know that you have left Italy behind. And happy you will be if you make, thereafter, your first stop at Klag-enfurt, the chief town of the Carinthian district, small enough to be picturesque and charming in the truly Austrian manner. You will find it animated and hospitable, with concerts and cafés, with the beautiful Worther See near by and the Karawanken Mountains dominating the scene from the south. As much as you may possibly regret having left Italy, you cannot help reveling in this new delight. This is the land where the men wear leather shorts and feathers in their hats, where, if you want to, — quite aside from the cultural interests, — you can devour frankfurters all day long and drink beer that tastes like champagne!

O. F. L.

BOHEMIAN PARIS

SPEAK gently, kindly to the poor' — especially in Paris. For Paris is the city to which all good but poor Americans go, to gain (almost) the illusion of leisure and an income. The restaurants we knew, as members of this slightly shabby, Paris-loving band, may be of interest to others who reluctantly count pennies.

À l'Alsacienne, on the Boulevard Saint-Germain, had a clientele of poor young Parisians in love (and some elders, who did nothing but eat). It had red-checked tablecloths, a very heady white wine in clay jugs, and its specialty was

a delicious veal cutlet decorated with capers and hard-boiled egg.

The Auberge à la Comète on the Rue de Vaugirard also had checked table covers, but a poorer wine and a better specialty, *poulet gratiné*, which came to the hungry diners brown and sizzling hot from the flames, a masterly mélange of chicken, cream, potatoes, and cheese.

When one had only a few francs, one crossed the street to the Val-halla, which was a paradise not for the gods, but for the poverty-stricken. There one could get a queer Danish hors d'œuvre, meat and vegetables, a dry dessert, and a 'demi' of good red wine for thirty-five cents. There were tablecloths instead of marble tops, and the waiters and customers were pleasant, blond people. It was a quiet, half-empty place; one could sit and talk and watch the snow fall on the Luxembourg Gardens across the way.

Our favorite place for breakfast was on the much-derided Rue de Rivoli. At the Kardomah, one ordered a repast of coffee (real coffee, for this was a coffee dealer's, as well as a tea room), *omelette nature*, and toast, all for a quarter or so.

Sometimes we went early in the day to buy third-balcony seats at the Comédie, bought the text of the play we were to see at Stock's, and then regaled ourselves with rich chocolate and *croissants* at the Café de la Régence, while we watched, from the sidewalk table, the movement of the Place du Théâtre-Français, a place with a personality, which is mentioned too seldom.

O. M. D.



SCOTLAND

Be sure you include Scotland in your European trip. The journey is great, the destination wonderful. Every week-day the world's two most famous trains — the Flying Scotsman from King's Cross and the Royal Scot from Euston — make their epic runs between London and Scotland. Luxury trains they are with a long tradition for comfort and good service — record-breakers both, doing the 400 miles in well under 8 hours!

There's so much to see. Edinburgh and Holyrood — scene of the Mary-Darnley-Rizzio drama — the Scott Country, the Isle of Skye with its memories of Bonnie Prince Charlie, the famous golf resorts on the East Coast, the grandeur of the Highlands. Give yourself plenty of time in Scotland.

With a return ticket to Scotland you now have the choice of traveling back by the East Coast, West Coast or Midland Routes.

Illustrated Pamphlets from T. R. Dester—Vice-President, Passenger Traffic (Dept. A-32), LMS Corporation, 200 Fifth Avenue, New York City; H. J. Ketcham, General Agent, L & N E Railway, 11 West 42nd Street, New York City, or from your own ticket agent.

L M S LONDON AND NORTH
EASTERN RAILWAY
OF GREAT BRITAIN
L·N·E·R

LONDON MIDLAND &
SCOTTISH RAILWAY
OF GREAT BRITAIN

ANNOUNCEMENT!

Because of the omission
of the
January issue
all subscriptions will be
extended
ONE MONTH

WE ANSWER
WITH PICTURES

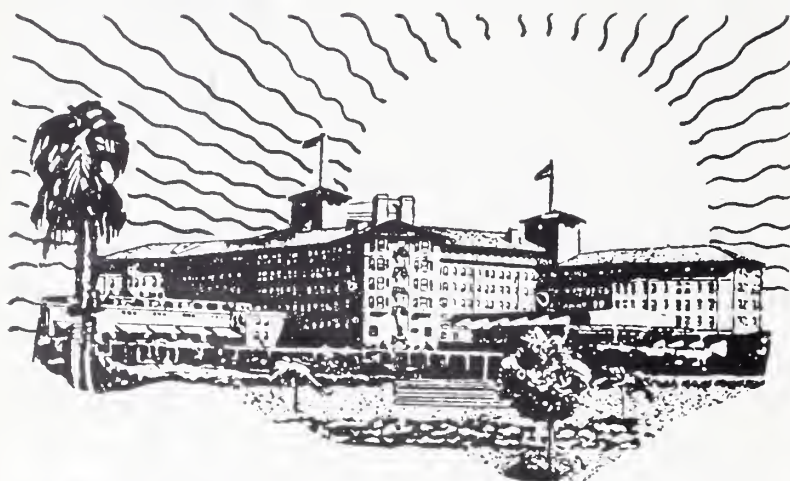


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ST.
REGIS

FIFTH AVE • NEW YORK

Before you choose your New York hotel, ask us to show you with photographs how comfortable we can make you at the St. Regis . . . pictures of charming suites . . . formal rooms for private receptions or parties . . . the smart Seaglade for dinner and supper dancing . . . full information about our service, cuisine, the convenient location near good shops, theatres, and the residential district.

NEW RATES: Single rooms, \$5, \$6 . . . Double, \$8, \$9. Suites from \$12



LOWER RATES

This Winter Season at the World-Famous

AMBASSADOR HOTEL

L O S A N G E L E S

THE attractions of this great hotel may now be enjoyed on a most conservative budget.

- All outside rooms with bath at remarkably low rates.
- Restaurant prices have all been materially reduced.
- New attractions include

sun-tan bathing beach with outside plunge, complete recreational center and sun baths. Golf, all sports and the renowned "Cocoanut Grove" for dancing nightly.

- Many reduced railroad rates to the Coast. For information please write or telegraph—

• BEN L. FRANK, Manager

TRAVEL

[Continued from page 11]

AN ANDEAN PARADISE

ORCHIDS atop white country walls; cathedral bells and red-tiled roofs; cool patios with tinkling fountains; dusky-eyed señoritas behind barred windows; Pierce-Arrow taxis and coffee-laden mules; Paris frocks and cigar-smoking peasant women; shrill shrieks of newsboys and soft music from triple-strumming caballeros; and, framed in ever-green mountains, ever-blue skies, perpetual spring. Not the Never-Never Land of Dreams, but within seven fascinating days of New York!

Medellín, fairest city of South America, intriguing blend of last-word modernity and the lure of Old Spain—radios, electric refrigeration, talkies; señoritas and serenades, bullfights and fiestas. Comfortable hotels, with smiling Carmelinas and Carlotas to do your bidding. A flower-garlanded country club, with a hill-climbing golf course of heavenly views and emerald velvet fairways, where one may rest 'neath towering mango trees, and enjoy the heady perfume of orange and coffee blossoms; where grinning black caddies, Ismael or Raul, will obligingly pluck tropic-sweet mangoes, bananas, or oranges, if you hunger or thirst. Medellín, of 120,000 souls, nestling mile-high in an Andean valley, only a few degrees north of the equator, but never hot, never cold, year-long April, unbelievably delightful.

To gain this Land of Hearts' Desire? Puerto Colombia, sleepy, painted pueblo on the shores of the Caribbean, a few hours from Panama, six days from New York. An hour's drive to old Barranquilla, with its delightful new breeze-swept Hotel del Prado, each room with windows facing on one side the sea and on the other the distant snow-capped mountains. Here time and inclination decide the rest of the trip.

One may arise at dawn, with stars paling in the sky and tiny donkeys clattering down the street with the morning milk, board a Scatda hydroplane, and sail the skies above the Magdalena River for five fascinating hours, to arrive at funny little Puerto Berrió in time for luncheon in the cool, tiled patio of the Hotel Magdalena. Or one may sail up the river, more leisurely, if more prosaically, on a comfortable river boat, arriving at Puerto Berrió some three or four days later. Here one boards the train for the last few hours of the journey, winding up and around the mountains, crossing swift-rushing streams, past tiny villages of thatched mud huts, or more pretentious white and pink and green tile-roofed casitas, with the entire population at the station to greet the train. Up and up, until at

dusk the twinkling lights of Medellín appear, a tropical fairyland—and you have arrived!

A trip to Colombia and its most charming city of Medellín furnishes a lifetime of intriguing experiences and delightful memories. One feels he has indeed seen the other side of the earth. Yet from the standpoint of both time and expense it is quite as accessible to the most casual vacationist as to the wealthiest globe trotter. If you would see the most unbelievably lovely spot in creation, do visit Medellín!

A. W. D.

CHERRY BLOSSOMS

KYOTO is the Japan of the painted fan and screen, the butterfly kimono, the dainty geisha and the gorgeous actor; the city of spring-time festivals and the cherry-blossom dance. The surrounding hills are covered with blankets of white and pink cherry blossoms; even the people themselves, quietly walking about, look like flowers. Girls have blossoms tucked in their sleek black hair or clustered on their shoulders or in their girdles. One seldom sees the blossom trampled upon or crushed, for the Nipponese are too artistic to spoil the beautiful ruthlessly. They worship beauty as well as deity.

It is cherry-blossom week in Kyoto (April 20) and the people are having a holiday. Each day thousands pass, reverently, before the Throne Room of the Imperial Palace, paying homage to his Majesty, the Emperor. Then they wend their way to the great theatre—whole families, including tiny babies strapped to their mother's back. It's fascinating to see them crowd into the building, huddle together and sit, tightly packed, on the floor, from whence they watch in thrilled silence the cherry-blossom dance.

Sixteen girls, similarly costumed, are the players. They form in a procession on the stage; then, in small groups, give nine different acts. For each performance they carry fans, scarfs, or baskets of blooms, and rhythmically dance and posture. There is no curtain. The scenes are quickly, subtly, and gracefully changed, unfolding like a fan, and the lighting effects are brilliant. Seated on a platform parallel with the stage on the side of the theatre are eleven drummers and twelve singers with 'samosen.' These furnish the weird yet fascinating music.

The cherry-blossom dance is the pride of Japan and the visitor is charmed with its exquisite beauty and finish. Once seen, the picture remains forever a memory of beauty, art, culture—a lasting memory of Fairyland.

S. B. A.

PRIZE WINNERS

IN THE HOUSE BEAUTIFUL SIXTH ANNUAL SMALL-
HOUSE COMPETITION

CLASS I—East of the Mississippi

1ST PRIZE: Harvey Stevenson, Thomas & Studds,
New York City

2ND PRIZE: S. Merrell Clement, New York City

3RD PRIZE: Hunter McDonnell, New York City

HONORABLE MENTION: Barber & McMurry, Knox-
ville, Tennessee; Douglas Orr (two houses), New
Haven, Connecticut; Kenneth W. Dalzell, East
Orange, New Jersey

CLASS II—West of the Mississippi

1ST PRIZE: Roland E. Coate, Los Angeles

2ND PRIZE: Austen Pierpont, Ojai, California

3RD PRIZE: Palmer Sabin, Pasadena

HONORABLE MENTION: Ralph Flewelling, Beverly
Hills; Palmer Sabin, Pasadena

CLASS III—Costing less than \$10,000

SPECIAL PRIZE: Robert E. Sherlock, New York

HONORABLE MENTION: Philip S. Avery, Boston;
William I. Garren, San Francisco; Albert J. Schroeder,
Beverly Hills

JUDGES

Eliot T. Putnam, A. I. A., Boston
Gordon Allen, A. I. A., Boston
Ethel B. Power, Editor of *House Beautiful*

EXHIBITIONS

The usual exhibit of fifty houses has been selected from the large
number of entries received in this competition and will visit many
of the larger cities of the United States during the coming year.
The first part of the itinerary is listed below.

January 9-21 New York City (*John Wanamaker*)
January 25-February 8
Philadelphia, Pennsylvania (*Strauchbridge & Clothier*)
February 13-25
Pittsburgh, Pennsylvania (*Joseph Horne Company*)
March 1-15 . . . Indianapolis, Indiana (*L. S. Ayres & Company*)
March 18-31 Cleveland, Ohio (*Building Arts Exhibit*)
April 3-15 Detroit, Michigan (*Architects Exhibit*)
April 18-May 2 . . . Chicago, Illinois (*Marshall Field & Company*)

"
FOR YEARS my floors
and furniture have been kept
beautiful this way "
"

Says MRS. JOY MORTON II

Mrs. Joy Morton II—delightful hostess—splendid
horsewoman—and a great lover of family and home.



A sun-lit corner in Mrs. Morton's hospitable living room. The beautiful wax-protected floors
reflect the charm of the fine antique furniture.

"JOHNSON'S WAX protects them against
scratches and wear and makes them more beautiful each year."

YOU TOO, WILL FIND THIS
METHOD BEST—MOST ECONOMICAL

• In spite of her many outside inter-
ests, Mrs. Morton takes keen delight
in her beautiful country home at
Geneva, Illinois. She explains with
real pleasure that her rare antique
furniture—her radiant floors—are
protected and kept beautiful with
genuine Johnson's Wax. Every floor
in her entire house is wax-protected.
She considers it the most satisfac-
tory—the most economical—method
of caring for furniture, floors and
linoleum.

• Although Johnson's Wax is used

in America's finest homes, it is
everywhere recognized as a most
economical polish. Why? Be-
cause it goes so far—only a little
is required to give a long-lasting,
wear-resisting polish. Johnson's
Wax gives greater beauty—greater
protection—cuts dusting one-half
—eliminates floor-scrubbing en-
tirely. Simplify your housework by
ordering genuine Johnson's Wax
(paste or liquid). The 50c size lasts
a long time.

• Rent the Johnson Electric Floor
Polisher by the day at small cost.
Ask your dealer. Send coupon for
trial size of Johnson's Wax.



S. C. Johnson & Son, Inc., Dept. HB2, Racine, Wis.
Enclosed is 10c for trial size Johnson's Wax and
very interesting booklet.

Name _____
Address _____
City and State _____

Blue Empire illustrating the elegance of the Empire Period in Steuben hand-blown crystal

Color, clarity, and deep,
exquisite cutting that
can never be duplicated
in machine-made glass

HAND-BLOWN stemware, in designs
as beautiful and original as "Blue
Empire," is increasingly rare.

Fifteen years of rigid apprenticeship—
before a single Steuben goblet in all its
purity and beauty can be fashioned.

The Steuben glass blower receives a
fiery mass of molten glass on the end of
his blowpipe, expands it *with his breath*
and shapes it with a primitive tool of
apple wood. You'll find no mold marks—
no machine joinings—on Steuben pieces.

Examine the crystal. It is whiter,
brighter. Flick it with your finger. Flaw-
less—it will produce a tone that no
machine-made glass can ever have. As clear
and true as a tuned musical instrument!

Only a few pieces of each lovely design
are ever blown! You wonder that it is not
priceless. Yet there is a range of prices,
based on intricacy of design, which happily
makes it possible for anyone to own
Steuben!



● "Blue Empire." This is known as "cased" glass and cannot be reproduced by machine. A clear goblet is blown and then encased in a blue one. The pattern is cut through the blue, exposing the clear. Goblets, \$108 the dozen; cocktail glasses, \$90; finger bowls, \$102.



Steuben crystal

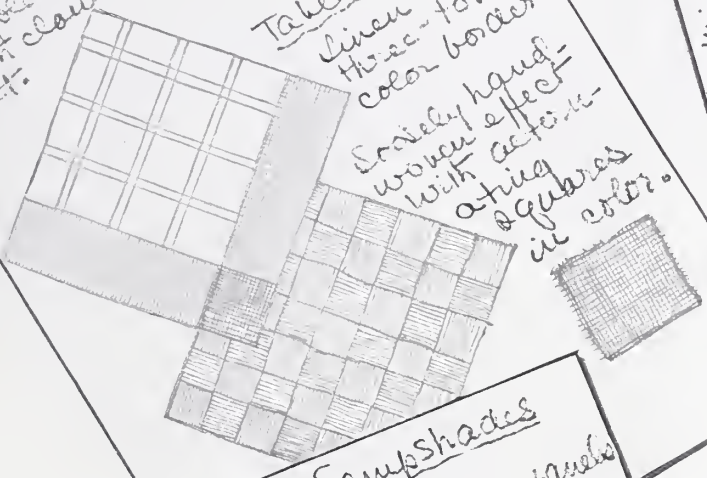
Product of Corning Glass Works, Corning, New York

● From left to right, prices are for the dozen. "Cut Leaves," deeply cut, \$66. "3-Letter Monogram," your monogram beautifully cut on a diamond of contrasting color, \$96. "Saint Tropez," a brilliant new modern design, goblets, \$48; finger bowls, \$48. "Regal," delicately lovely, \$33. "Mosella," 40 hours of labor go into the cutting of each of these magnificent goblets, \$296. Complete table setting for 12 persons, \$3,350. "Georgian," exquisitely formed, \$84. "Renwick," a lacy, strawberry leaf, \$24. A small printed label identifies each piece.

Tavis Sketches 1933

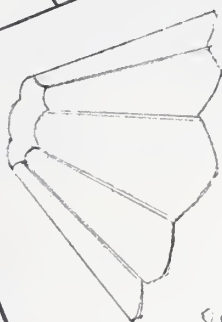
Victorian bases for
center table decorative
ruby + sapphire glass
on gold pedestals
with clove

Tablecloths
linen with
three-toned
color borders
Society hand-
woven effect
with acton-
ating
squares
in color.

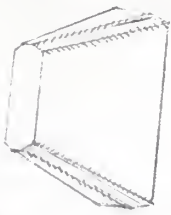


Sample Shades

Petal-like panels
of white trans-
parent rhodoid.



Flowers or leaves
in cut out
shadow
effect placed
between layers of white
rhodoid.



Panels of white
rhodoid
joined by
sections of
linked
fluted
glass rods.

The square set
place:
plate of solid
crystal
with
square
monogram - crystal knife

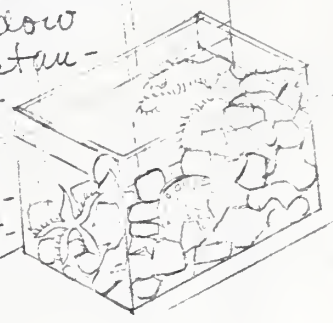
White plates
with embossed
monogram in red
crab

For the seafood meal

Tablecloth
embroidered
in lobster,
crabs + shrimp in coral tones.

Plates
filled with
keep and
a glass
to the center
table.

For the window
sill - a rectan-
gular glass
box filled
with rocks,
a ball, a star-
fish + an octo-
pus all in
glass.



A glass sphere
with colored
glass rocks,
ball and
coral branches
is placed upon
a rose wood
stand.



Jeannette Kilham

* THE AERO CONVECTOR *

"How long will these Aero Convectors last?"

"I'm afraid you'll have to ask your grandchildren"

Only future generations will be able to answer exactly the all-important question that all careful house-builders will ask—"How long will these concealed heating units last, that are to be sealed behind the finished walls in my home?"

The Aero Convector is made of cast iron—the lifetime metal. Cast iron radiators have served for over half a century, cast iron pipe for over one hundred years. The Aero Convector, possessing the same time-defying and corrosion-resisting properties, can logically be expected to render equivalent service.

In addition to these qualities, so vital in a heating unit that is to be sealed behind finished and decorated walls, Aero's warmth is more healthful, more comfort giving. The unit delivers a large volume of pleasantly warmed, slowly moving air, instead of a small volume of hot, dry air. Seven per cent more efficient . . . leak proof . . . operating noiselessly over all ranges of temperature . . . Aero offers all you can ask in concealed heating. Your heating contractor will give you full information—or write direct to:

NATIONAL RADIATOR CORPORATION
233 Central Avenue, Johnstown, Pennsylvania

* The Aero Convector is the New Concealed Heating Unit, Made of Cast Iron—the Lifetime Metal—and designed to heat solely by Convection.



(Left) The New National Gas Boiler. Fully enclosed—Full-automatic—it works as well as it looks. May we send you illustrated booklet No. 305?



Translating

NINETEENTH-CENTURY

DECORATION

into

CURRENT

TASTE

by

ELIZABETH MACRAE BOYKIN

OVER a France decorated with bowknots and turtledoves, with Pompadour's bouquets and Marie Antoinette's garden tools, the shadow of Napoleon fell. This brilliant figure, who was to dominate the early years of the nineteenth century, precipitated not only a new direction for the course of history, but a new spirit for the trend of art, leaving the force of his impelling personality upon the furniture of his time, imprinting the record of his career upon each small detail of decoration.

The classic delicacy which distinguished Directoire designs in furniture and decoration developed into the imposing and rather militaristic classicism of Empire ornament as it became more and more glamorous with the legend of Napoleon. Italy and Germany accepted the new fashions from France, but each gave to them a peculiarly national flavor that was to be known respectively as Italian Empire and Biedermeier. Then

when the swift dramatic course of Napoleon had been run, when his spectacular régime had been succeeded by a more prosaic court, the world settled itself into an era of comfortable prosperity symbolized by the reign of Victoria in England, and the reaction expressed itself in furniture that once more curved and flowed and adorned itself with flowers and fruit and peaceful motifs.

THE fresh creative impulses that were released during the eventful closing years of the eighteenth century to ripen into the distinctive modes of the nineteenth century have left us a heritage of furniture and ornament which we find curiously in the rhythm of contemporary decoration. We have revived much of this of late, but rarely do we attempt to re-create the identical mood of nineteenth-century interiors. Not everything about them pleases us, nor does it all adapt itself to contemporary living.

We accept the designs that we consider beautiful, selecting with a discerning eye, adapting, eliminating, combining according to our own tastes and needs, touching them, as we have our borrowings from other periods, with new individuality, interpreting them into our own decorative vernacular. And this is entirely in the tradition of revivals, for every age has received the artistic inheritances of the past with reservations governed by differences in standards of beauty, utility, and scale of living.

Our most characteristic habit in adapting Directoire and Empire motifs to current uses is to simplify them to fit our less palatial ideas of decoration. Directoire furniture has a graceful impersonality, together with certain structural forms of the eighteenth century, which makes it unex-

pectedly usable with certain earlier types of furniture. And yet in its severity of line we can read a note of modernity that gives it a rather sophisticated charm. Empire furniture in its less grand and majestic expressions likewise accords with the timbre of present decorative convention.

The light solid-color walls, evolved as most practical for the moderate-sized rooms of the present, are particularly sympathetic with early nineteenth-century design. Formally spaced motifs, symbolic details executed always with dignity and often with some austerity, classic friezes and medallions, need to be framed by generous open expanses, and plain or paneled walls provide congenial backgrounds for them. Sometimes the plainness is relieved by a marbleized finish, sometimes by a painted detail around the

moulding of the room or on the doors, a detail usually Attic in its refinement and frequently stiff and regimental — a simulated drapery, a smooth, perfectly balanced border or wreath of leaves, a medallion plaque. Cornices and mouldings set with stars in straight rows and evenly distanced have been much used in the revival of these styles, as have columnar effects.

The illusion of spaciousness is an end to strive for in considering the wall treatment for a room of this style. The avoidance of strong contrasts in background color, the ingenious use of mirrors and straight or severely draped hangings, are decorative means by which such an effect can be achieved.

Windows were draped from poles during the early years of the Directorate, but cornices returned to vogue and were widely used during the Empire. To-day we use either with considerable freedom, though cornices of restrained and tailored finish are probably more favored. Striped materials were used through both periods, though they tended to become wider under the Empire, just as draping became more pronounced.

Directoire and Empire rooms of to-day's vintage permit a wide range of floor treatments. The various compositions that we find so smart and practical for inlaid floors adapt themselves beautifully to early nineteenth-century motifs; inlaid stars, lyres, Greek key borders, and other characteristic themes, executed in rubber or linoleum flooring, retain the spirit but not the hard chill of more authentic marble or tile floors. Carpeting of current manufacture has taken graceful medallions of the period and woven them into exquisite formal patterns that harmonize nicely with the furniture.

The mantels of Directoire and Empire origin which please us most are chaste in line and decoration. (Continued on page 58)

Black and white in smart contrast are used for this foyer which takes its decorative motif from the Napoleonic era, using the torch, the bees, the stars, the wreaths, and other favored themes. Paul MacAlister, Decorator





David J. Koser

The amiable air of a Victorian sitting-room is here translated into contemporary rhythm. A plaid material in blues and reds on white combines well with the flowing lines of the Victorian pieces, and the white window valance is swept back over brilliant blue blinds. Bruce Battfield, Decorator. Below is a Victorian breakfast room which re-creates the pleasant intimacy of this much-maligned period. The furniture is rosewood of English origin and the Brussels carpet, Nottingham lace curtains, and flower painting all create an authentic nineteenth-century atmosphere. Richard Wallace of Altman's, Decorator





Furnished with authentic Louis XV and XVI pieces, this room, whose atmosphere suggests Marie Antoinette and her gay companions, has gray walls with floral and scenic panels combining reds, blues, greens, and yellows. A walnut table with leather-covered pull slides makes a convenient centre for game playing, as the slides furnish space for lamp, cigarettes, and accessories of the game. Isabella Barclay, Decorator



Although of Louis XV inspiration, this group has a distinctly modern feeling. The walnut chairs have a richly waxed finish and are upholstered in canary-colored leather. The useful little Directoire tabouret is also of walnut, with black lacquer and gilt details. Courtesy of B. Altman & Company

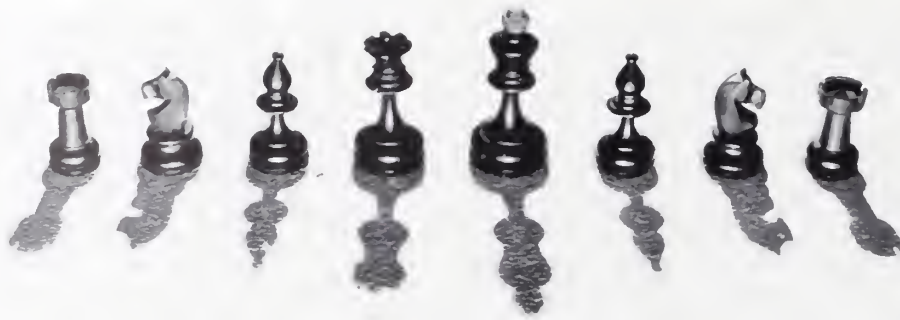
FOR THE ENTERTAINMENT ROOM

A game room that would have warmed Herr Biedermeier's heart has deep cream walls, hangings striped in light and dark blues and gray, and a buff carpet. The card table, which folds up for use as a console, is of light wood, and the chairs are of black walnut with fan-pleated crimson silk seats. The pillars which support the two blackamoors open to show shelves for glasses and bottles. Jones and Erwin, Inc., Decorators



A modern cocktail room has gray walls, deep rose and gray hangings, and a black rug. The upholstered pieces are covered in a heavy white, gray, and black French fabric. The game table is of polished chromium with black glass shelves, and the portable bar of mahogany with black enameled handles. Au Bain, Decorators





In the early nineteenth century, small rooms like this were set aside for cards or games when the fashionable world was at home and not following Beau Brummel from spa to spa. Dove-gray walls with white woodwork and plaster details and an Aubusson rug are the background for fine pieces of walnut and

mahogany furniture and the painted white and gold wooden settee with golden-yellow satin cushions. The game table when closed has a dark green leather top suitable for cards. When open, it can be used for chess, checkers, or backgammon, as illustrated below. Elsie Cobb Wilson, Inc., Decorators



That's what I'd have said. And now look at me. I've moved to the suburbs Voluntarily. Eagerly. And instead of having one person to think about, I have a flock that makes the Times Square shuttle at rush hour seem emp-

By Margaret Fishback

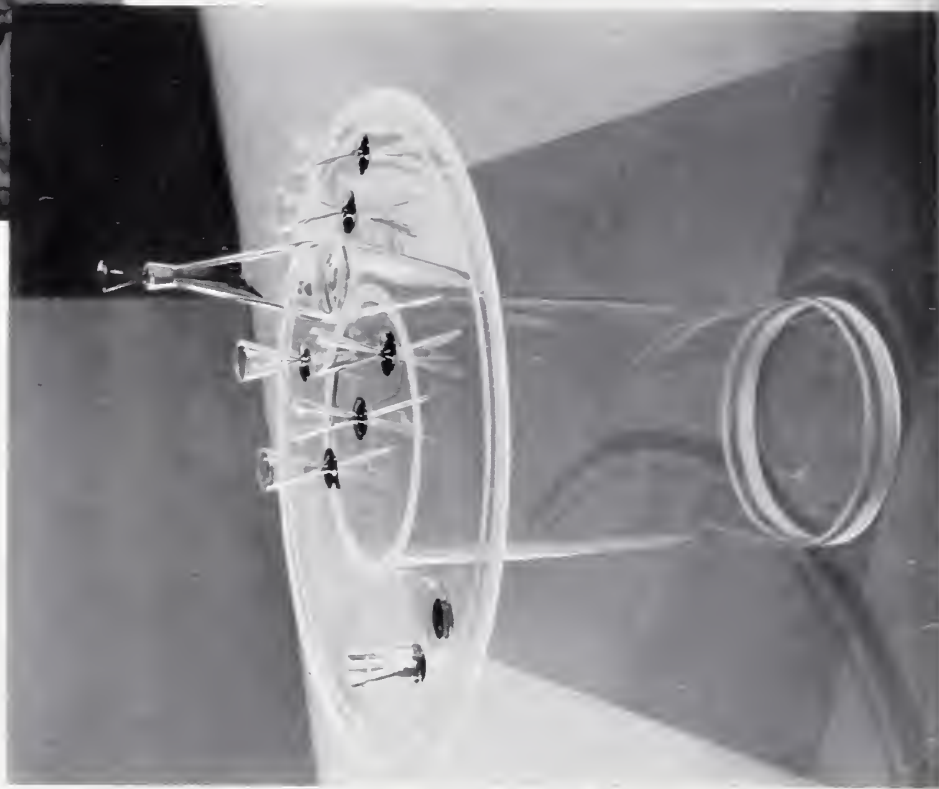
Meanwhile I simply can't get over what matrimony enmeshed with

motherhood does to an otherwise normal person. If anyone had said to me five years ago, 'Young lady, along in the winter of 1933 you'll find yourself kissing the baby good-bye, dropping Johnnie at kindergarten, and rushing for the 9.08 into New York to do a feverish day's shopping,' I'd have answered: 'Nope. Not for sister. No suburbs for me. Pete and I have threshed that out. When he can't bear the city any longer, out he goes to the great open spaces. But he leaves me behind. I don't hold with commuting. I'll have nothing to do with buying my own ice box. Home is where the heart is, and my heart's where all the comforts of home are





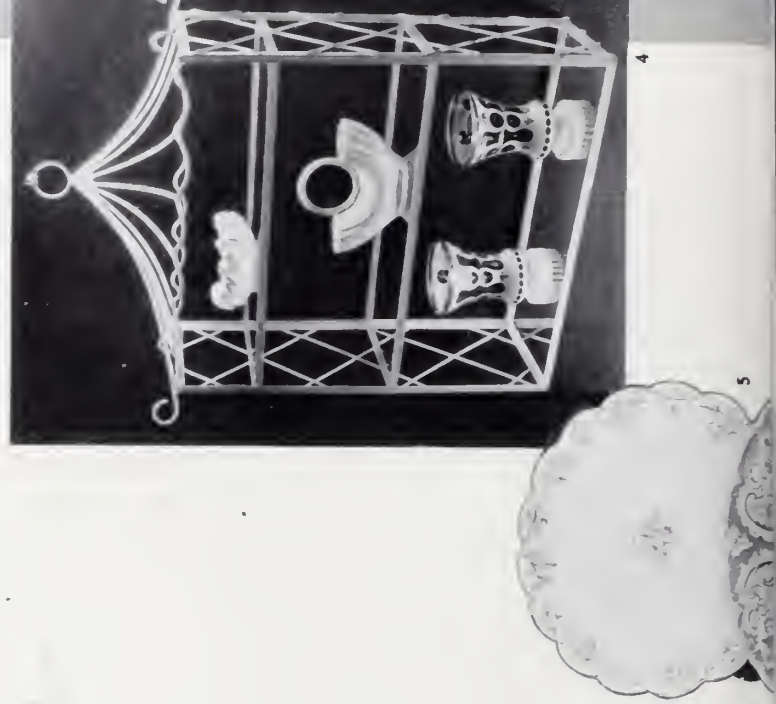
1. A walnut sofa table, 18" x 6', in modern design has a removable plate-glass top. The lamp is a block of crystal set in a chromium-plated frame with white parchment shade bound in silver, and the jar is of half-tone decorated crystal



2. A table of Orrefors crystal with frosted borders has a separate glass top protected from the cylindrical base by a rubber guard. The black-frosted crystal glasses and the decanter are encrusted with enameled modern flowers and



For further information about these objects write to House Beautiful, 200 Fifth Avenue, New York City, enclosing a stamped self-addressed envelope



3

4

5

English chest, hand-decorated in soft blue, rose, green, and gold, and an English side chair of old oak. The old English painting on glass represents the 'Port of New York'

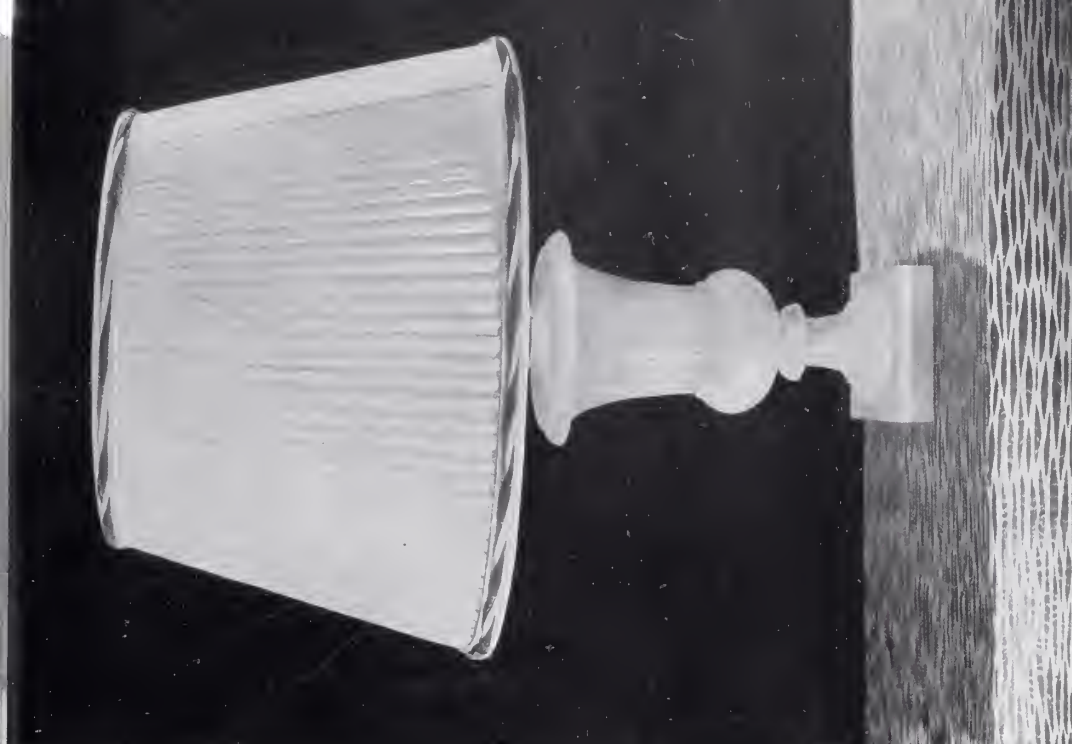
4. A brass wall rack with wire ornamentation and pergola-type top is painted white and has removable glass shelves. The Victorian shell-shaped dish and twin vase are of Lenox ware, and the cased-glass vases are in ruby and white



5. White Meissen-ware plates in Victorian patterns gayly decorated in mat gold, and jars of white Meissen china with gold decoration and fruit motifs in realistic coloring

6. A corner of a modern room with conch and chair of black lacquered wood slip-covered in a white diagonal-weave cotton with zipper closing. The pillows are of suede cloth in vivid hues, and the lamp has a black glass and chromium base, with white paper shade edged in silver and black. The table is of black lacquered wood and the old Audubon print is framed in black

7. A white alabaster urn lamp, 19" high over all, has a shade of stretched and fluted white silk, finished with twisted rolls of white and Empire green velvet





AN electric aluminum egg cooker with convenient rack for the eggs, if given as many spoonfuls of water as the number of minutes you wish your eggs cooked, automatically turns itself off when the water has evaporated (Lewis & Conger). An egg beater with enameled wooden handle works with the greatest ease by merely pressing your hand up and down on the handle; a porcelain cup with aluminum screw top poaches or coddles eggs in perfect shape; a bell timer automatically rings at the end of any number of minutes for which it is set; an electric mixer, which can be tilted or used as a



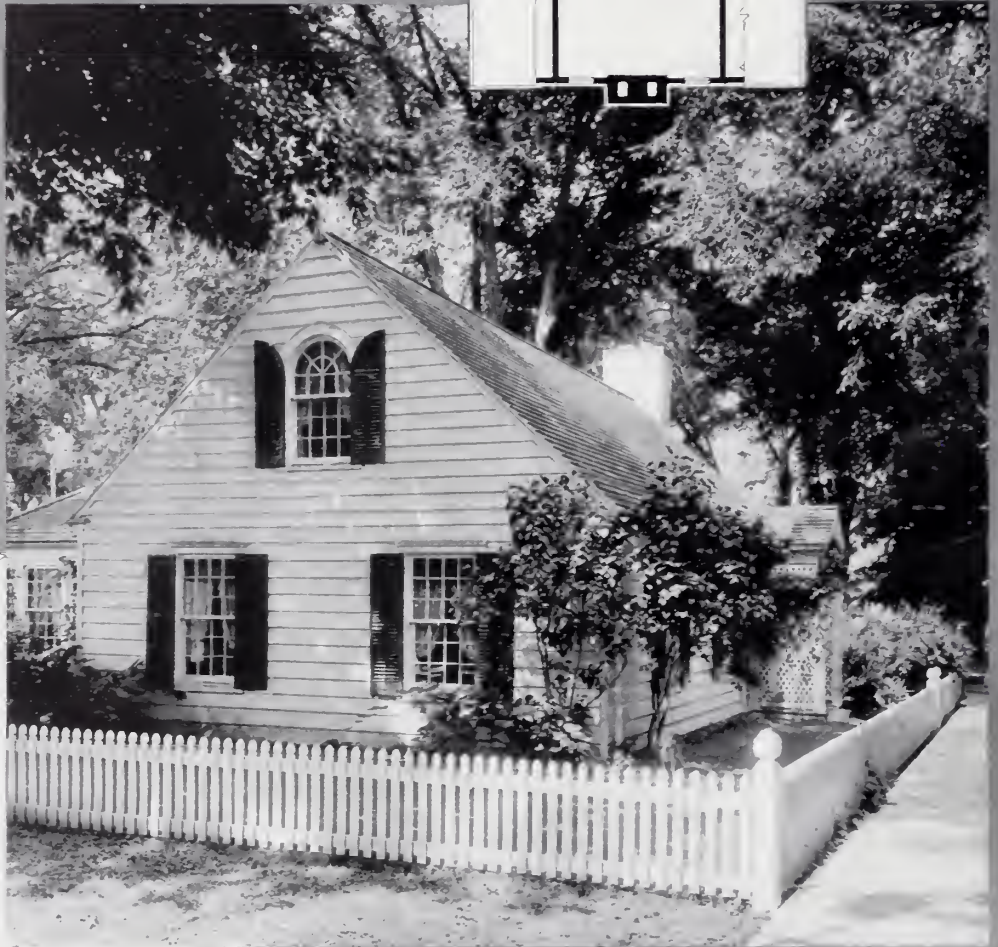
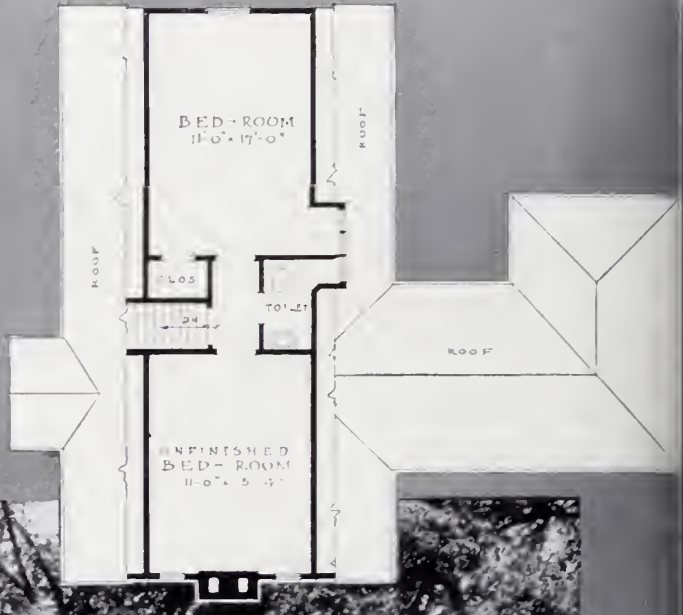
hand mixer by lifting it off the supporting arm, will whisk up eggs into perfect omelets or soufflés. The bowls are of ribbed jade-green opaque glass. (All by courtesy of Hammacher, Schlemmer & Company.) • At the top of this page is a device which cuts potatoes into dice or bread into croutons (Stern Brothers). The gadget below it, of green enamel and wrought iron, peels potatoes or cuts them into the thinnest of strings for frying (Lewis & Conger). The larger object is also for cutting potatoes into different-shaped disks, producing either cubes or strips (Hammacher, Schlemmer & Company)

and



1st Prize

FOR A HOUSE COSTING UNDER \$10,000



SIDEWALK

In the House Beautiful 6th Annual Small-House Competition



Photographs by R. L. Merrill

THE HOUSE OF MISS ELINOR McBRIDE

Geneseo, New York

ROBERT E. SHERLOCK, ARCHITECT

*house on a corner lot facing north is of clap-
s and flush siding painted white, with weath-
shingles used for the roof. The porch, with
s from both kitchen and living-room, is always
in the summer for meals. There are high lattice
s to enclose this, giving greater seclusion. By
ing the chimney on the outside of the house, the
itect has brought the fireplace well away from
ntrance door and thus avoided a fault common
is type of plan*





Photographs by Sam

ROOMS OF DISTINCTION

THIS is the first of a series of rooms that we shall show which have been decorated by members of the American Institute of Interior Decorators, an association of decorators in the United States that was formed in the spring of 1931. This association is now nation-wide and consists of fourteen chapters, extending from the East to the West Coast. Membership in this institute gives a decorator the same professional standing that membership does in the two other similar bodies, the American Institute of Architects and the American Society of Landscape Architects, with the obvious advantages of organization benefiting both the decorator and his clients.

*Combining
Contemporary and Biedermeier
Styles*

BRUCE BUTTFIELD

DECORATOR



This living-room in the home of Mr. Sam V. Boykin has many individual touches which give it quality and distinction, characteristics which are apparent both in the room as a whole and in its details. The walls, of pale green wood veneer, present an excellent setting for the Biedermeier pieces and at the same time express a modern feeling that is further emphasized in the copper mouldings which accompany the sea-green trim. With these green walls is used a buff ceiling. The upholstery is of olive-green corduroy and copper-colored velvet; the pillows are blue satin and cream-white velvet, and the ruffled curtains are of white sheeting

GETTING DOWN TO EARTH

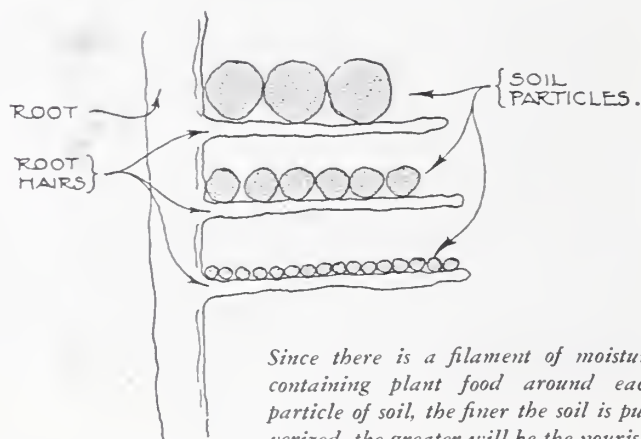
I. What to do when the Soil has too much Sand or too much Clay

BY HUGH FINDLAY

WE should consider the soil months before the first appearance of spring, not waiting, as we are prone to do, until the air is vibrant with mating melody and the little hollows are filled with a silken mist which brings forth the emerald dreamland that lures each one of us into the garden.

We should take time, too, to study carefully the dynamic mass of changing minerals, and the mysterious decaying organic matter which is under our feet. Simply because this supposedly inert material is so completely covered we seldom think of looking into it.

One thing is certain — when the soil yields sufficient bread for man, and he finds a little time from his labors to think and dream, his heart and spirit hunger for a food known as beauty. But if we are to have beauty that will withstand the changing and restless elements, we must not only prepare our garden soil to hold moisture and sustain plant growth during a drought, but we must see to it that it provides the plants with sufficient food. If it were



Since there is a filament of moisture containing plant food around each particle of soil, the finer the soil is pulverized, the greater will be the nourishment to reach the feeding roots or root hairs of the plants

possible to turn flower, stem, and leaf under the soil and expose the millions of roots below the surface, we should be surprised to find a network of fibrous growth so closely matted that we should wonder that sufficient food and moisture could be found to supply their demand.

Since man cannot wait for the slow process of nature to perform the changes in soil conditions that will give desired returns, he selects a limited area and prepares it to be rapidly and fully productive. Every true gardener realizes that soil adjustment is very like human adjustment

This diagram shows why vegetable matter, or humus, aids the soil in holding moisture. From 'Soils'—C. W. Burkett, Orange Judd Company



to society. Plants struggle against too much dampness, drought, hunger, disease, insects, and also, in finding they are in an environment, which is not to their liking, too much sun or too much shade. There is, then, an endless response to environment.

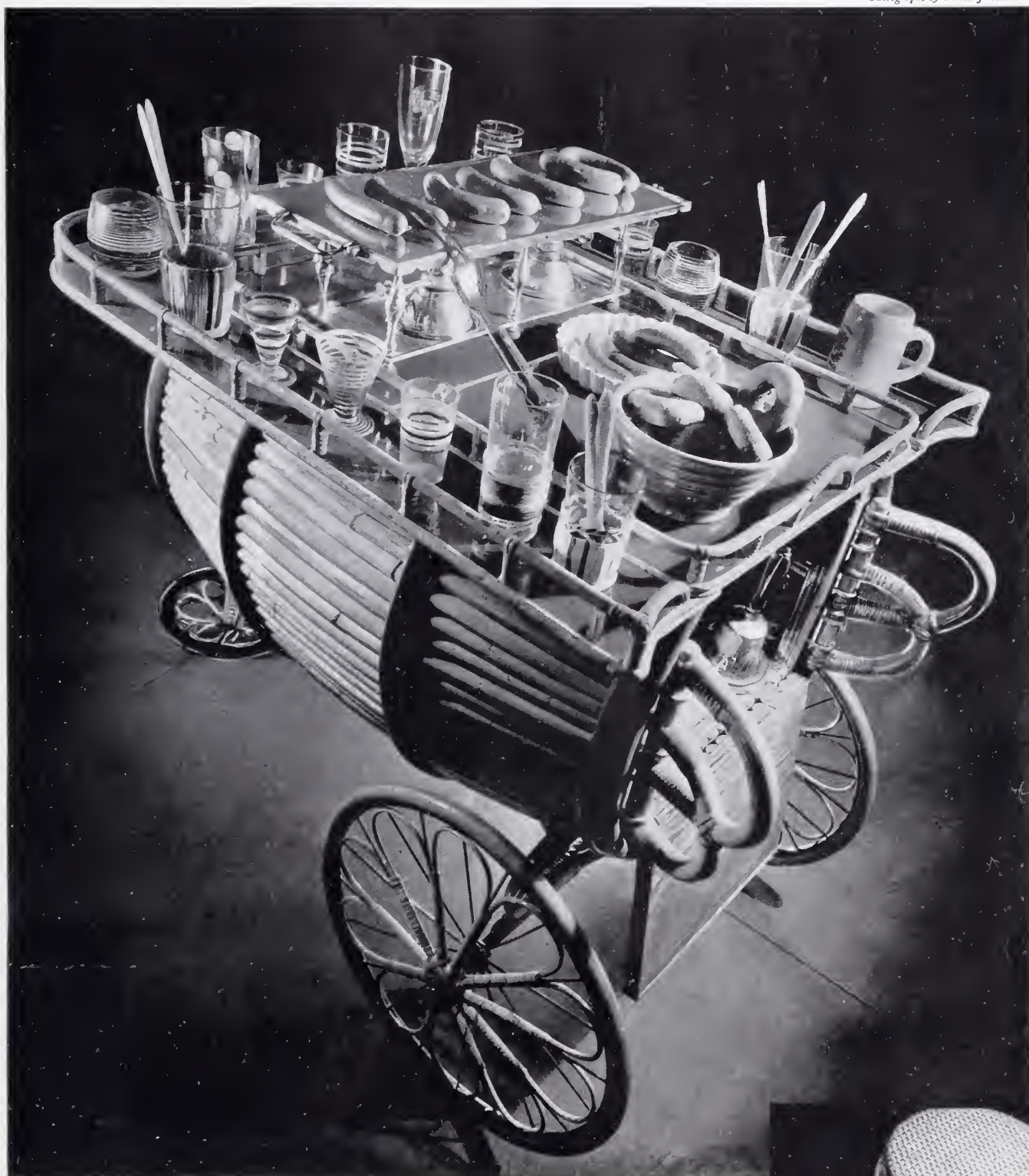
The growth of plants and the reproduction of their kind depend upon two sets of factors, the internal and the external. The internal growth has to do with the development of root, stem, leaf, flower, seed, or fruit. The external factors are heat, light, oxygen, water, plant food, and often, where the stem must be held upright, mechanical support. Except for light, which is necessary for all green growth, the soil furnishes them all.

Before preparing the surface soil, let us go below the first twelve or fourteen inches and consider what is known as the subsoil. If this is a hardpan, it should be broken up to a depth of a foot or more. Plants depend not only on the rain, but on moisture coming up to the roots by capillarity, and this moisture is often rich in chemicals which in soluble form are taken up by the plant through the root hairs. If there is a surplus of water near the surface, the soil must be drained because the roots of our growing green plants must have air. The drain is usually placed three feet below the surface, and with the soil freed from a surplus of moisture, the root system works its way deeper into the earth. If the subsoil is a coarse gravel or sand, the water escapes quickly through it and the garden suffers both from drought and from the loss of plant food, since this also seeps away.

If such a condition is found when building a flower bed, a layer of eight or ten inches of clay, placed below the surface soil, is helpful in holding moisture and food where the plants may use them. This, however, is not (Continued on page 62)

WATER-HOLDING POWER OF SOILS WHEN 100 POUNDS OF SOIL ARE USED.	
SOIL	WATER
SAND	22 lbs
CLAY	55 lbs
HUMUS	143 lbs

Photographs by David J. Keiser



A rejuvenation of the outmoded water wagon, this refreshment cart is of cane in natural and bright green coloring with interior of waterproof varnished wood, equipped with racks for bottles, glasses, plates, and enameled compartments for ice. The two-burner alcohol copper grill with brass trim makes a most practical stove. Courtesy of Hammacher, Schlemmer. The truly comfortable stool designed by Russel Wright is of burnished chromium with foot rail finished in red lacquer and seat of red enameled cane. Courtesy of Ovington



FOR THE END OF A HUNGRY DAY

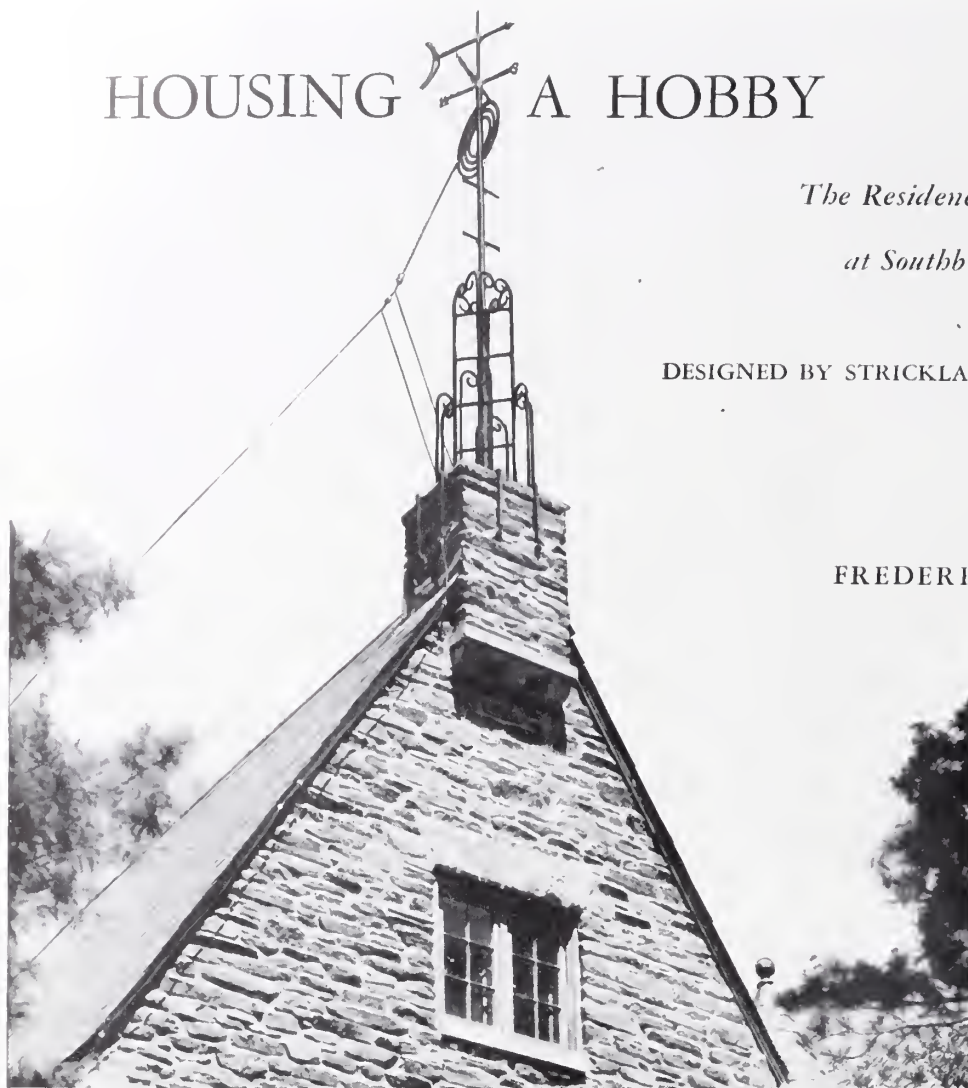
HOUSING A HOBBY

*The Residence of Mr. John M. Wells
at Southbridge, Massachusetts*

DESIGNED BY STRICKLAND, BLODGET & LAW, ARCHITECTS

BY

FREDERICK WINSOR, JR.



This modern wrought-iron fèche, surmounting the living-room wing of the house, carries aërials that have sent radio conversations to Australia and England

I SUPPOSE that everyone who rides a hobby hopes some day to provide it with proper quarters. The difficulty for many is that when they built their houses, their hobbies either had not been acquired, or seemed too insignificant to require any special provisions. It is a pity that this should be true. The requirements of hobbies can be met far more easily during the process of building than they can later, and proper facilities can make almost any hobby vastly more satisfactory.

Once in a while, however, we find someone who, when he comes to build, not only knows where his particular recreational interests lie, but realizes that it is well worth while to recognize these interests in the plan of his home. Mr. John M. Wells, the owner of the house here illustrated, is an enthusiast over radio, in all its branches. The architects therefore made every effort not only to provide an attractive and convenient setting for his work, but to obviate as far as possible the difficulties of change or expansion of his present apparatus that a too inflexible arrangement would create.

The house, of local ledge stone, is set in open woodland, which slopes sharply toward a pond. This slope made it

possible to design the house with a basement floor at ground level on the pond side and the first floor at the level of the driveway. From the outside the only evidence of the interior radio equipment is at the end of the living-room wing, which extends to the right as one faces the entrance. This has a modern fèche of wrought iron, surmounted by a weather vane. Close inspection will reveal three aerial wires running out from this tower. These aërials serve the two sending and several receiv-

ing sets in different parts of the house.

To the left of the entrance hall, as one goes into the house, is a stair leading down to a small lobby. The walls of the latter are gayly decorated with murals of wild, but evidently not very dangerous, Asiatic and African beasts. A wrought-iron gate gives — or denies — access to a vaulted passage, from which open the workroom and the radio room. The workroom, devoid of all unnecessary or distracting decorations, is strictly utilitarian. Here is the master control panel, with switches controlling two high-voltage generators, which are placed in a special room in the cellar proper. Around the walls are linoleum-topped laboratory tables, for the making and assembling of special apparatus, and for general experimental work.

From the workroom another door leads into the radio room proper. The walls and ceiling of this room are sheathed with white pine, stained the warm brown of old wood, in a modern rendering of Colonial. The radio room serves both as a basement living-room, or study, and as a sending and receiving station for radio communication. In the end wall, between this room and the workroom, concealed by a simple wooden (Continued on page 60)

Photographs by Paul J. Weber



The linoleum-covered counter in the radio room provides space for Mr. Wells's various transmitting and receiving sets. The grille in the end wall conceals a loud-speaker that serves this room and the workroom beyond. Walls and ceiling are stained a light brown, and the asphalt tile floor is a darker brown



The passage from the basement stair lobby to the workroom and radio room is guarded by a wrought-iron gate and various wild beasts. The murals in the stair lobby were painted by Mrs. Wells's sister, Zoe Jewett. The vaulted ceiling and the dado in the passage are shown with two sections of the sheathing opened, giving access to the wiring



The other end of the radio room serves as a basement living-room. The architecture is a modern rendering of Colonial with cupboards for radio and other supplies concealed by the sheathing

RED



WHITE AND BLACK

in a modern studio

The studio which Walter Dorwin Teague designed for himself has white walls in mat finish, Pompeian red baseboard, window, and door trim, and a fireplace, bookcases, and cabinets of black lacquer. A striking modern accent in this room is the white enamel pedestal (left) with vermillion base and black glass top which supports a head of chromium plate and copper designed by Robert Foster

Photographs by David J. Koser

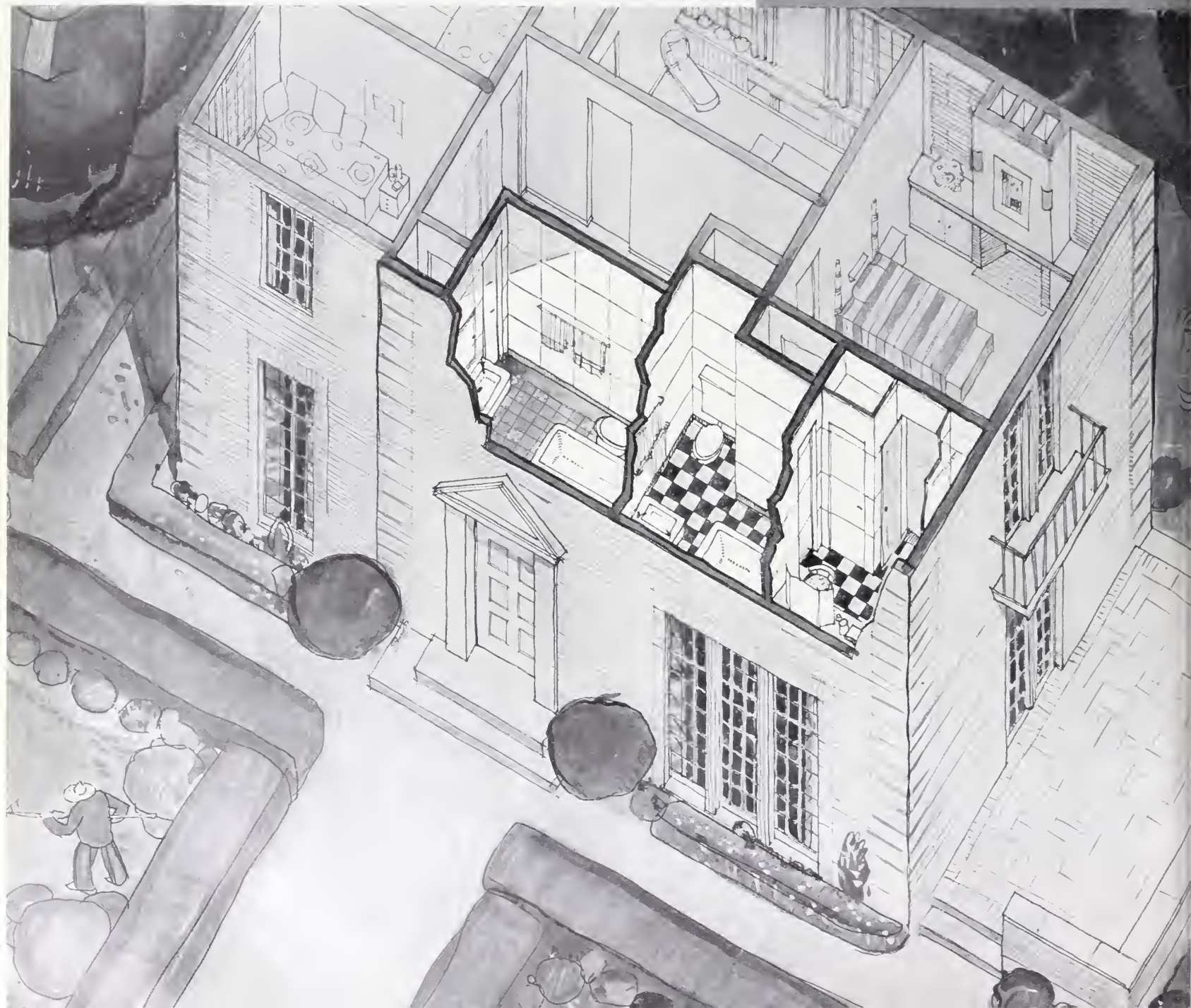




White Venetian blinds and red window trim eliminate the necessity for curtains and give a restful and workaday character to the room. Aluminum chairs are upholstered in bright red leather, and the unusual table supports are planned not only for decorative value, but to allow the seating of people without interference at the base. Modern pottery and crystal, much of it designed by Mr. Teague, complete the decoration of the studio

WHAT YOU CAN DO IF YOU HAVE A HOUSE LIKE THIS

THE value of a little remodeling is apt to be in inverse ratio to the expense involved. Contrary to common belief, this is especially true if an architect plans and supervises the job. Contrary to common belief also, all architects are ready to undertake this kind of work. In adding a bathroom to the house, for instance, an architect can help in three ways: he can determine the most convenient and economical position for it; he can select a reliable contractor, and he can make an appropriate and economical choice of fixtures, flooring, and wall covering. Because the architect is trained to see the problem in the large, he is the only one who can suggest the change that will be best for every purpose. Whatever your problem, you will do well to consult an architect. *House Beautiful* is always glad to recommend reliable ones in your neighborhood.



NEED ANOTHER BATHROOM

1. WHEN A BATH AND DRESSING-ROOM ARE DESIRED

In this house, shown at the left in plan as it was and in perspective as remodeled, both a bath and a dressing-room are added. The large closet off the master's room gives partial space for this second bath. The rest of the space necessary is taken from the end of the room, where the dressing-room is also added without having to change any of the existing windows. Two new closets replace the one removed and the linen closet remains as before. The placing of this new bath next to the original one is an economy, and in this case one that could be effected without sacrificing other more important features

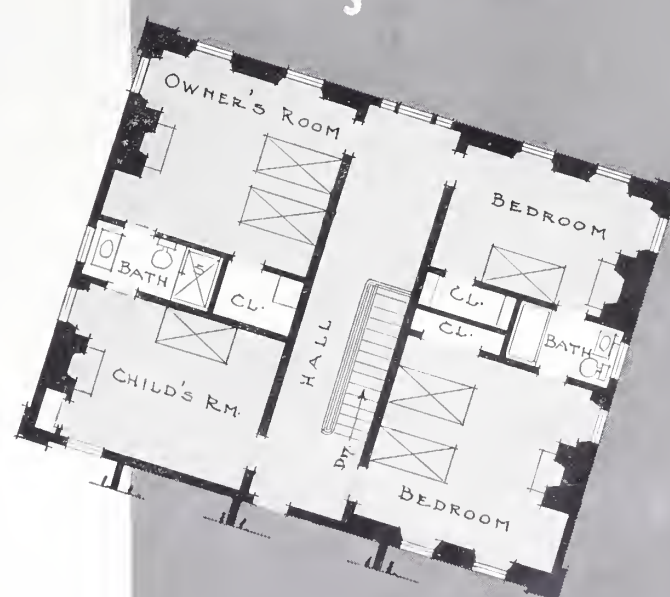
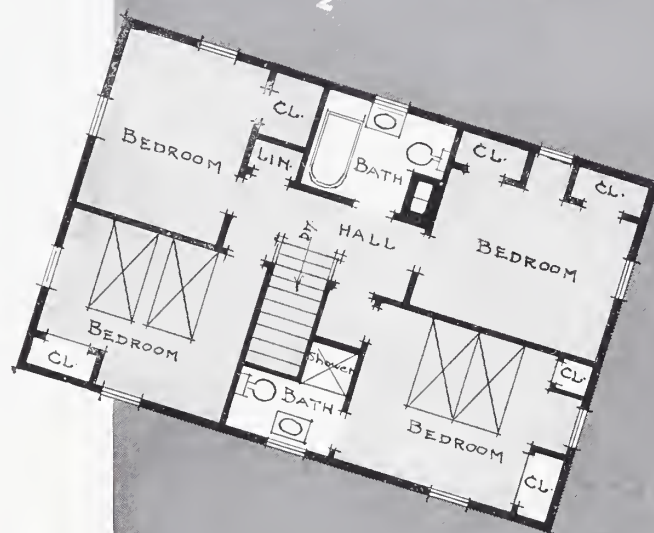
2. WHEN THERE IS A CENTRAL HALL

In a house like the one shown in the plans above at the right, having a central hall with a bathroom at one end of it, usually the logical place for the second bath is at the other end of the hall. In this instance, there would not seem to be enough room for this arrangement, but if a shower can be satisfactorily substituted for the tub, then even a small amount of room will suffice, as the remodeled plan shows. The soil pipe as it appears in the lower hall can be boxed in by the front door to give the effect of a post

3. IN A TYPICAL 1840 HOUSE

In a house of this period with a central hall and four square corner rooms (see before and after plans at right), commonly there is space between the rooms given over to closets which will allow for a bathroom. This was true here of the rooms on the left of the hall. Between the rooms on the right, however, the shallower closets and the two fireplaces made this placing questionable. An alternative would have been the space at the far end of the hall. But since this would mean that passage from the bedroom at the head of the stairs to the bath would be plainly visible from the lower hall, the architect decided upon the arrangement shown as the better plan, and experience has proved that the guestroom has not suffered by the loss of space

● If you wish to make a preliminary survey of available bathroom equipment and will let us know of your interest in fixtures, floors, or wall coverings, we will have information sent you. Address Readers' Service, 8 Arlington Street, Boston, Massachusetts



GLOSSARY

Axminster - A woolen, thick weave. The yarn is threaded through hollow tubes or fingers which insert it between the warps, where it is caught and bound by the warp-and-weft motion. The yarn is then cut off to form the pile tufts.

Broadloom - Carpets woven in widths 54" or wider.

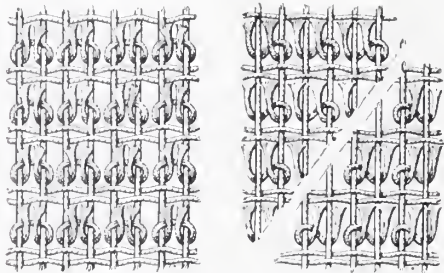
Brussels - A weave the same as Wilton, except that loops instead of tufts form the surface.

Frames - Trays holding spools from which yarn is fed into Wilton looms. The spools in each frame are wound with yarn of the same color; thus if there are five full colors in the pattern, there must be five frames.

Jacquard - A pattern-making mechanism consisting of a cardboard roll in which are punched holes indicating the colors of the tufts that are to appear in the rug. It operates on the same principle as the music roll in a player piano.

Pick - The weft thread shuttled through the fabric crosswise of the loom between the warp threads.

Pile - The upstanding fibres or tufts of worsted or woolen yarn that form the wearing surface of rugs or carpets.



1. HAND-TIED KNOTS

Two types of knots, the Ghiordes and the Sehna, chiefly used in weaving old hand-made Oriental rugs. All diagrams shown are from 'European and American Carpets and Rugs,' by Cornelia Bateman Faraday. Courtesy of the Dean-Hicks Company

Pitch - The number of warp threads per inch measured crosswise of the loom.

Shot - The number of weft threads (see Pick) considered in reference to the tufts or loops of surface yarn.

Stuffer - Coarse yarn (usually jute), running lengthwise of the fabric, that is caught by the weft and warp and bound into the fabric to form a thick, stiff, protective backing.

Tapestry - A loop-surface fabric resembling Brussels but woven without the Jacquard mechanism, using only one layer of worsted yarn, on which all of the colors have been dyed, according to design, before being placed in loom.

Velvet - This differs from tapestry only in using woolen yarn and having a tuft surface instead of a loop surface.

Warp - Cotton threads running lengthwise of the fabric, always in two series.

Wilton - Fabric woven on a Jacquard loom with either a worsted yarn or a woolen yarn surface.

Worsted Yarn - The long, straight fibres combed out of wool, twisted together on high-speed spinning frames.

Glossary by courtesy of Mohawk Carpet Mills

QUALITY FIRST

IV. What to Buy in Rug Structure

BY LUCY D. TAYLOR

THE genuine antique Oriental is the aristocrat and ancestor of the majority of our rug types of to-day, and for that reason in any consideration of values from the standpoint of structure it is worth while to stop a moment at the very beginning and make sure that we know something of the way they are made.

These old rugs were all made by hand, each knot being tied separately upon the warp and each row of such knots being in turn held firmly in place by one or more rows of weft thread beaten down tight and firm against them. Obviously, it was a time-consuming process. Add to this the religious significance of the design in many cases, and in others the importance of the rug in the social life and customs of the Orient, — such, for example, as the weaving of the rug by the young girl as part of her dowry, — and it is easy to see that modern hustle and bustle had little part in the process. There were a pride and tradition of craftsmanship that guided the dyeing of the colors, the selection and the preparation of the wool, and the maintenance of the fine standards of the traditional patterns.

To-day, our Western speed and acquisitiveness have entered this field, and the resulting modern rugs woven in the Orient do not compare very favorably for the most part with the antiques. Design and color in particular have suffered. In general, the structure has remained about the same, but the designs have been modified to make 'short cuts,' traditional materials are by no means always used, and the dye is seldom made from roots and herbs as of old. It has been replaced either by those of the aniline or by those of the alizarin type — both the result of by-products of coal tar. The Persian Government prohibits the use of the aniline dyes — but so do we prohibit the use of alcohol for drinking purposes.

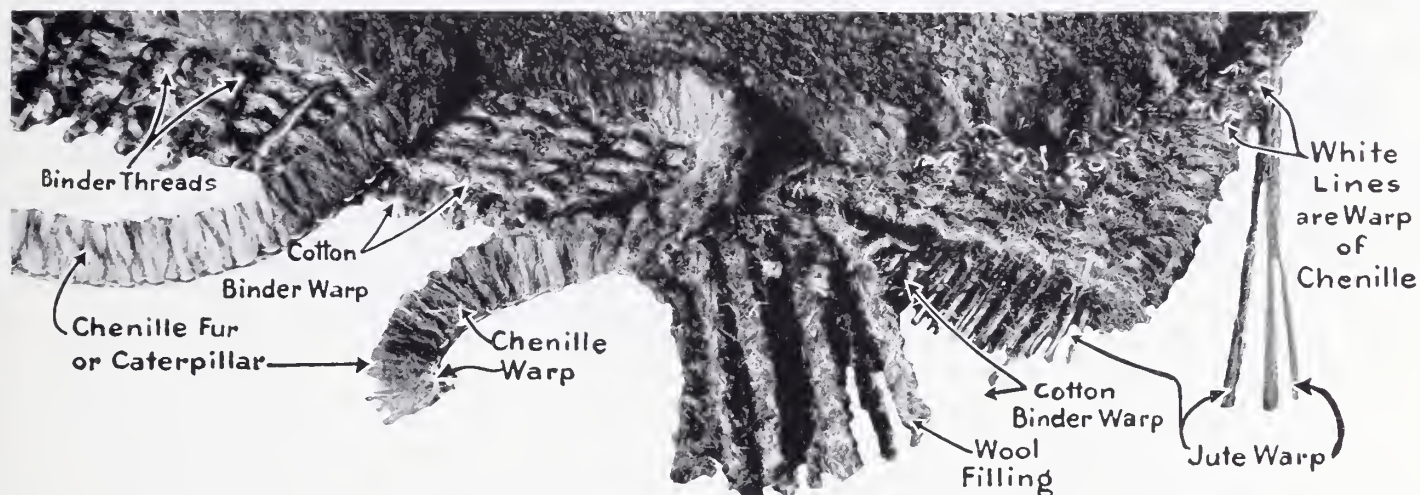
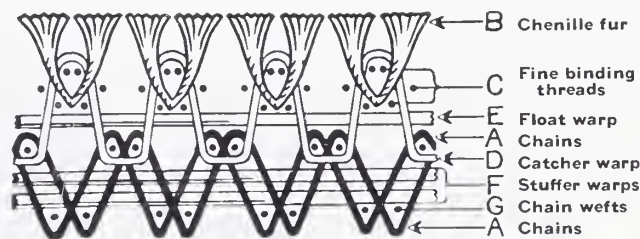
Many of these modern rugs are washed with chlorine to reduce the garishness of these dyes, and the surface is further treated with glycerine in order to give it a glossy sheen. Some are treated to almost unbelievable exposure and conditions to reduce the excessive harshness of the dye colors. In no case does the result give the satisfaction of the old pure color with its just and beautiful tonal relations. The acid treatment takes away from the life of the wool fibre and impairs the value of the rug.

Sometimes these modern rugs are toned by means of painting with dye dissolved in alcohol. This process is much more difficult to detect, as the work is often done with painstaking care and the color carried well down to the root of the pile. The difference shows up as the rug is used. A genuine antique will fade — but the top color is simply a paler tone of the color underneath. In the artificially colored rug, as the fading takes place, the underneath turns a different color. All of this has little relation to the values inherent in really fine old rugs of the Orient.

The rugs called American Orientals are not of course really Orientals at all, either in type of structure or in adherence to traditional color and pattern. They are merely domestic machine-made rugs, — usually of excellent quality of wool, — the designs for which in a certain

2. CHENILLE

The surface of a chenille rug is made upon a separate loom — a string of tufts securely woven upon weft threads. These strings are then caught up by strong threads and woven into the body of the rug



measure follow those of the real Orientals. They are washed with an acid — sometimes with clear soap and water — and the superficial sheen is obtained by brushing them with wire brushes. It is not the natural lustre of the wool itself. They are of firm structure, but to one familiar with the beautiful and true color relationships of the real article the unexpected lights and darks of the sheen appearing without rhyme or reason in so far as the pattern is concerned are disappointing in these so-called American Orientals. As structure, the value is sound.

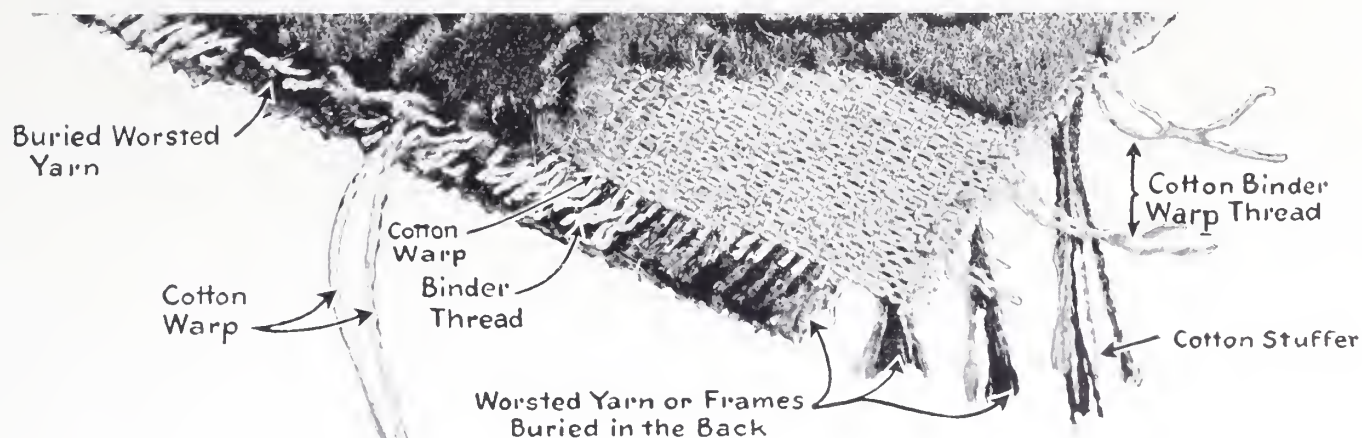
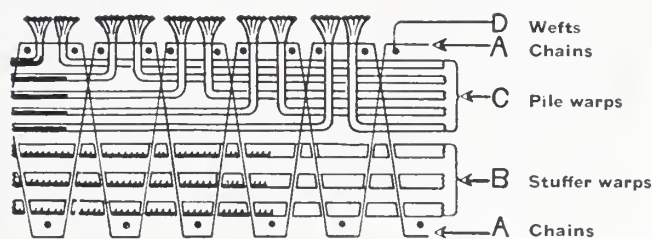
In the old handmade Oriental rugs, two types of knots, Ghiordes and Sehna, are used for the most part. Figure 1

shows the way in which they are tied to the warp threads. It is easy to see that with every strand of pile attached in this fashion, and firmly held in place by the weft threads, the structure is very firm and solid. There is only one set of warp threads — with no stuffers to pad the rug up and make it feel thick. The wearing quality of one of these rugs depends upon the character of the wool, the dye treatment, the length of the pile, and the closeness with which the knots are tied. A long silky pile, even though closely knotted, will not wear as well as a coarser, sturdier wool that is not woven so closely.

The machine-made rugs of to-day (Continued on page 56)

3. WILTON

In the Wilton rug, which is woven upon the Jacquard loom, each piece of pile is carried well into the body of the fabric and securely fastened by additional threads known as stuffers, making a very sturdy structure





Photographs by Nellie D. Merrell

A WEEK-END LESSON IN FLOWER ARRANGEMENTS

II. An Economy Plate, Containers, the Hogarth Line of Beauty and other Pertinent Matters

BY KATHARINE T. CARY

LUCY came down for breakfast Sunday morning half an hour early, to arrange an outdoor breakfast table on the terrace. As this was the Fourth of July it was to be an especial occasion, and two neighbors had been invited to meet Dora. In honor of the day Lucy had brought out her very gayest breakfast cloth, feeling that a display of brilliant color was a better celebration than any burst of fireworks. The red brick of the terrace was a good background for the bright yellow cloth which was striped with red and vivid blue. The plates were plain bright blue pottery, made in France by Lachanel, and the goblets were decorated with narrow black bandings. The flowers, which were in a yellow bowl, repeated many of the colors of the tablecloth. They consisted of calendula, snapdragon, scabiosa, gaillardia, and some contrasting purple petunias. This bowl was placed at one side of the table, while in the centre, on a blue plate matching the others, was glass fruit in yellow and lemon greens. The salt and pepper containers were small fishes of bright yellow pottery.

As the guests sat down for breakfast, Dora exclaimed, 'How do you dare combine such colors, Lucy, and know that they will not clash too loudly? When I look at this table, it makes me feel all "pepped up" for the day, but the combination is really exciting.' 'I did that deliberately to-day in the spirit of celebration,' replied

Lucy. 'Usually my breakfasts are either on a tray in bed, or of a more subdued character, but having these bright blue plates, I looked about for something yellow, their complementary color, for a background, and then subdued the flowers to studies in yellows, orange, and brown, rather than making them the important feature. The purple petunias at the rim of the bowl I could not resist to accent the whole decoration.'

AFTER a prolonged and enjoyable breakfast, the two guests departed, and Dora wandered into the hall with Lucy. She stopped before a flat glass plate of deep blue on the hall table, which was filled with floating flowers of blues, purples, and pinks, quite lovely in the gray hall. 'I always keep careful watch over my blue waterlily and use it as soon as it is out,' Lucy said. 'The big lavender clematis is Madame Baron Veillard, which keeps beautifully, and is so gay with a bright blue waterlily. The other sprays of purple clematis are Madame Edouard André and Jackman, and those vines are the *Ampelopsis vitis*, the blue porcelain berry, whose green and blue and purple berries always make such a happy combination with almost everything. This one happens to have a variegated leaf. I placed some blue Delphinium at the sides and

Floating in the deep blue glass plate shown above are a blue waterlily, lavender and purple clematis, and porcelain Ampelopsis, with green, blue, and purple berries. A livelier note at the back is given by some blue Delphinium, pink pentstemon, and a purple petunia with white edging



A brilliant Fourth of July arrangement in an old pewter teapot which combines bright red roses, white foxgloves, and blue Delphinium

pink pentstemon (this is the Sutton variety) at the back, to give livelier color to the sombre blue plate. This kind of arrangement I call my "economy" plate, because the tops of flowers can often be used for it when the rest of the spray has faded. Single hollyhocks, which are so hard to hold up unless their stems are singed, look well in this dish, and all kinds of white flowers mixed with any other colors make a cool summer table arrangement. Now we are going into the living-room to talk about interesting receptacles, and I will show you some arrangements I made two days

ago and put in a cool cellar, so that I could bring them up this morning to give you a surprise, and not tire you with too many the first day.'

'Is n't this somewhat modernistic, Lucy?' said Dora, as she settled herself in a comfortable chair in the big living-room, near a tall blue and white pottery vase with angular and curved handles. 'Yes,' said Lucy, 'I suppose the vase is, but you see I selected it for the flowers to repeat the purples and blues of the iris and Delphinium. It seemed lovely, but rather uninteresting, when I finished the whites,

blues, and purples, so I put that enormous leaf and spray of thistle in to give line, weight, and character. Someone said once at a Flower Show that modernistic receptacles were masculine, and should contain ("embrace" was the word used) an arrangement entirely feminine in character. These soft colors certainly seem feminine enough. The yellow stripes in the blue iris are much needed to give relief, and there is almost every shade of Delphinium, with many buds for high lights. I use this vase very often because it is tall and the handles give an interesting silhouette. That is what I mean by an "interesting container."

"The shape of a vase is more than half the battle, and I manage the accents with unopened buds of iris and a few deep purple iris on top. But now look at the contrasts in that Chinese jar of brown and white beside you. Those Mary Sadler Oriental poppies in that wonderful tone of light salmon came very late this year, as they and the flame azaleas were both in partial shade. I picked all the azaleas and poppies I had, and the deep salmon and yellow azaleas were needed to give a contrasting form to the poppies. The Hosta leaves with their white margins complete the design. If I take out those three leaves the group will still be nice in coloring, but so tame in line that you would not look at it twice. Of course the purple anthers of the poppies are most important too, as they focus the attention with their snap and contrast.'

DORA picked up a white glass bottle-shaped vase, containing pink Shirley poppies, the last sprays from the bleedinghearts, and yellow Aquilegia and buds. 'This is so light and airy, Lucy, that it seems made for the vase,' she said, 'but is n't it late for bleedingheart?' 'Indeed it is,' answered Lucy. 'I don't know what that bush is thinking about, but one whole side of it started blooming again last week. That combination of pink and very light yellow is really my favorite arrangement. The yellow brings out the centre of the Shirley poppies and the heavy white lines of the glass vase are most important to give character. Also the brocade underneath, being purple and gold, is almost more important than the vase, to set off the pink and light yellow combination. But what do you think of the pewter teapot group behind you near the window?'

Dora rose to examine the old teapot, whose soft silver sheen told of many polishings. It was filled with deep red roses, white foxgloves with brown mottled throats, and blue Delphinium, and it was placed on a small window table with its back to the light. 'This is certainly a contrast to your other color harmonies, Lucy,' she laughed. 'How did you ever happen to let yourself go to that extent?'

Lucy smiled. 'You forget what day this is,' she answered. 'I always do a red, white, and blue arrangement on July Fourth, and I really like this one better than any I have ever tried. The old pewter teapot seemed "old timey" for the Fourth of July, so I put it on a tan-colored sampler of about the same period. The roses were such perfect and gorgeous bright red flowers that I had to adjust them rather carefully to get line and color balance — so I used the big stalks of spotted foxglove to carry the line high. I would not have used the Delphinium in the middle or at all, except to add the blue to the white and red in honor



of the day, for those colors are about the same as the American flag colors, I think.

'The line in this arrangement, and in the glass vase with the white stripes, follows down through the right-hand highest tip to the extreme lowest flower on the left, to procure balance. Although Mr. Hogarth might not recognize it, I am trying to follow his "line of beauty" in both those arrangements, somewhat difficult with stems which hourly change their positions. In the first of these two arrangements the tip of the topmost bud is really balanced, as I feel it, by the bleedinghearts drooping on the left, and in the teapot the tip of the foxglove is balanced by the lowest rose spray. I do hope that your eye follows that line down by the massing and grouping of the centre flowers, for it is meant to do so.

NOW I do trust you'll forgive me if this afternoon I set up or rather plan some arrangements for the Flower Show we are having to-morrow. I really must think them up to-day, pick the flowers, and put them in deep water overnight in the cellar, so they will last through the show in good condition." I can't toss off a competition affair as some people tell me they do, and must think out my combinations rather carefully.

'Our club schedule calls for one arrangement in a copper container, one in a glass container, one with lilies and any other flowers combined, and one in a basket, wire or otherwise. If you feel like picking after (Continued on page 61)

For breakfast on the brick terrace this table is covered with a yellow linen cloth striped with blue and red and set with blue plates. The fruit in the centre is of glass in shades of green and yellow, and the yellow bowl holds calendula, snapdragon, scabiosa, and gail-lardia, with contrasting purple petunias at the rim



The colors of a blue and white pottery vase are repeated in the purples, blues, and whites of iris and Delphinium, a large gray-green leaf and spray of thistle adding character



An old Chinese jar in brown and white contains flame azaleas and light salmon Oriental poppies, with white-bordered Hosta leaves to complete the design



A striped glass vase set on a piece of purple and gold brocade holds pink Shirley poppies, bleedinghearts, and yellow Aquilegia



Beauty

FROM A VANISHED ERA

The archives of a well-known manufacturer yielded the moulds from which these lovely milk-glass reproductions were made, the shell and dolphin compote deriving from an ancient Venetian design. The classically simple urn may be used in pairs, and the goblets are available in a wide variety of sizes. Both Victorian and Georgian settings will be enhanced by the addition of these interesting pieces. 'Westmoreland' glass by courtesy of Horace C. Gray Company

Bear Photo Service



The Amesti-Elkins house, a typical adobe of the period, was built by Don José Amesti, a Basque, who came to Monterey in 1822. The present garden, however, suggests the French classic form more than that of early California

A Cape Cod whaler, Captain Davenport, built this Whaling Station, which was one of the first buildings to join our Atlantic and Pacific seaboards

THE MONTEREY HOUSE

BY KNOWLTON MIXER



IF it be true that the roll of the surf is forever in one's ears on the Peninsula of Monterey, it is no less true that the permeating odor of salt fish is never absent from one's nostrils. Strolling down Alvarado Street past the old Pacific House the relish becomes more pronounced, and as we pass the Custom House and emerge on the water front the flavor of fish, as fish, be they mackerel or sardines, concentrates into the inviting, redolent savor of frying abalone which rises from bay-side restaurants. And so the halo of the Mission del Carmelo is dimmed, the glory of golden Alta California is lost in the mist of obscurity, as we perceive the fundamental aspect of the old town in the Bay itself and all that it produces. One feels so much the presence of the sea and its abounding life that the town might be an island surrounded by salt essences, as Stevenson felt when he chose the rocks and sandy coves of what is now called the 'Seventeen Mile Drive' as the background of *Treasure Island*.

One may close his eyes and draw in the odors and the salt flavors and easily imagine himself on the cobblestones of old Nantucket. In this, one is not so far away from the human links which have joined our Atlantic and our Pacific seaboards, for but a step down Decatur Street from the foot of Alvarado stands the Whaling Station built by

Captain Davenport, a Cape Cod whaler. The Station plainly indicates its New England background, and yet, with its adobe walls and semitropical garden, as well as its balconies, it manifests the New England idea, adapted to a different race and clime. Other down-easters took control after Captain Davenport, and for thirty-five years deep-sea whaling continued to be the chief industry of the port.

The typical Monterey house, illustrated by examples dating from 1815 to 1855, expresses the Arcadian period of California's unfolding, coupled with the ever-growing influence of Yankee traders and sailors who came in increasing and finally in predominating numbers. They substituted the progressive, energetic, and pioneering spirit for the courtesy, the easy-going grace, the gentlemanly leisure of the vanishing Californian. These houses were built of adobe because of the difficulty, not in finding suitable timber, but in milling it into framing and finish. The Spanish pioneers were not as resourceful as the Puritans,



The Larkin house, built in 1834 by the first, last, and only United States Consul to California, was a social and political centre during California's stormiest days. The peaceful garden portico is shown below



who used their native oak first and later their pine for their primitive dwellings, many of which still survive after three centuries of occupation and use.

The man who was passing was the man on horseback, the *vaquero*, roaming far and wide through the sparsely settled interior, lassoing and subduing the small wild horses at will and subsisting in patriarchal ease on his vast and ill-defined estates by means of the labor of the subservient Indian. The man who was coming was his antipode, the shrewd hard-headed Yankee trader, the sailor, the whaler, whose hunting ground was the sea and whose habitation was perforce by the seaside. Both races and times express themselves in the houses built early in the nineteenth century, most of them carrying over from the Spanish régime through the golden period of Mexican expansion into the pioneer epoch of American domination.

The Reverend Walter Colton, who was appointed by Commodore Stockton as the first Alcade of Monterey, at once became the guest in the house of the first, last, and only United States Consul to California, Mr. Thomas Oliver Larkin. Mr. Larkin's hospitality was

A canvas covering makes a lighter screen and is just as sturdy, although not as convenient a base for stretching wallpaper. When canvas is used, it should be cut to allow enough material to lap around the frame and turn under before tacking. This gives strength and makes a neater job. To stretch it taut, tack in the centre of each side of the frame first and then work toward the ends. Loose spots and wrinkles are bad and should be removed before going further.

After the canvas is well stretched it should be sized with a glue size, procurable in all paint stores. Glue size is a liquid preparation which should be painted over the entire surface of each panel. When it has thoroughly dried, any extra 'play' in the canvas will have disappeared and a hard surface will remain. Glue size may be made at home by purchasing dry glue in a paint store and boiling it in water until it becomes thick. It should cool before using.

COVERING THE SCREEN

To stretch wallpaper over canvas or compo board, ordinary wallpaper paste should be used. Apply the paste to the back of the wallpaper, which has been cut slightly larger than the panel. The best method is to place it face down on clean wrapping paper, preferably on the floor or a large table, and to iron out any wrinkles as you apply the paste. The damp paper should then be folded as the paper hanger folds it, so that the ungainly piece won't get the best of you before you apply it to the canvas. Begin pasting the paper to the canvas or compo at the top, working carefully down to the bottom. Wrinkles should be pulled out before they have a chance to dry, although small ones will disappear in the drying. The paper should be large enough to lap over all edges and should be pasted down firmly so that air spaces won't appear between the canvas and the paper. To finish the edges a gimp or edging of cambric may be tacked securely.

Two-way hinges should be used on all screens, and a slight gouged section to accommodate the hinge will permit the panels to stand perfectly flush. Two or three hinges for each joining make for greater stability.

MAKING USE OF OLD PRINTS

A screen showing the use of old prints (Figure 2) is simple and decorative. The panels were covered first with a cocoa-colored plain paper over compo board. The base is a dark blue-green marbled paper. The prints are framed in gold *passe partout* and the paper stars are also in gold. Blue-green is the dominating note in the prints, but all the colors are quite brilliant. Maps, costume prints, or very attractive magazine covers may be used in the same manner.

The back of this screen is calcimined or painted a flat coat of the same cocoa color used on the front, and to make the back attractive, in the event that it will be visible to parts of the room, it may have the faintest suggestion of decoration. For instance, $\frac{3}{4}$ " width strips of the blue-green paper used on the base may be pasted around each panel, framing them. Or octagonal panels of the same

paper may be pasted within the area of each division formed by the frame and cross braces.

SIMULATED WOOD

The 'linenfold' screen (Figure 4) is covered with a wallpaper designed to simulate that fine old style of carving, and is most effective in a library or living-room where natural wood plays an important part in the decorative scheme. It is in tones of wood color, comes by the roll, and has, in addition, the caps and bases with which to finish top and bottom. Plain paper is available, too, for the background for this pattern. The small rectangular panels are made with strips of the left-over scraps from the roll—two dark strips for the shadow side and two light strips for the light side.

If this screen is to be used where both sides are apt to be visible most of the time, it would be a good idea to finish both front and back alike. The old linenfold wooden screens were carved in this fashion, and your reproduction may prove doubly useful if both sides are finished similarly.

A GARDEN SCREEN

The 'garden screen' (Figure 3) is designed to bring into the sunroom or breakfast-room some of the charm of summer. The background is plain sky-blue paper, while the base is gray oatmeal or speckled paper with insets of very dull orange. The awning is the same dull orange paper with stripes of ivy green and gray. The spears are dark gray and may be either painted or of cut paper pasted on. The garden boxes are ivy green with a cut-paper border. The flowers are white and the foliage is a light shade of the ivy green—all cut paper pasted on. One screen like this had flowers and foliage cut from wallpaper samples. The back of this screen should be painted a gray to match the gray paper on the front. Further decoration on a screen of this type is hardly necessary.

FINISHING TOUCHES

A screen's attractiveness is due to its tailored edges and finished back as well as the subject on the front. All backs, whether canvas or compo, should be colored to continue the scheme on the front. It is well to note that canvas screens do not take paint well and should be calcimined instead. Don't forget to size the back of the canvas as well as the front. If a little of the size is mixed in with the calcimine, a more lasting job will result. It is well to know, too, that calcimine may be matched to an exact color by mixing dry color into cream or white calcimine.

Dry color, all shades and tints, may be purchased in bulk in small quantities, and the use of this is by far the surest way to mix calcimine to an exact shade. The dry color and the dry white or cream calcimine should be stirred thoroughly to the shade desired before water is added.

JAMES RUSSELL PATTERSON

TO DO IN THE GARDEN THIS MONTH

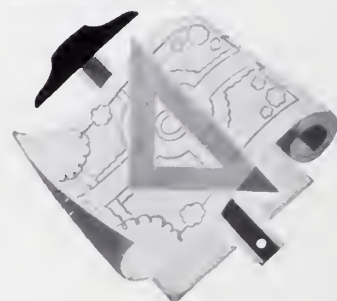
Mary D. Cunningham

FEBRUARY

Resolve this year

TO BEGIN EARLY

- To have a plan
- To use those best two weeks for planting when the soil is workable and the plants still dormant
- To keep a notebook and to write something in it every day
- To enjoy the garden and not to worry over it



Send for the seed catalogues of well-known firms

Fill window boxes with evergreen boughs of fir, pine, cedar, or spruce, or red-berried twigs such as *Ilex verticillata* or Japanese barberry. Set them in soil to hold them down and keep this moist to make them last fresh for a long time. Little hemlocks or cedar or other evergreen plants may be plunged into painted tubs, and a layer of sphagnum moss tucked in between tub and pot to hold the moisture

Knock the snow off the branches of evergreens after a heavy fall. The shape of the plant can be spoiled beyond remedy if snow is left on too long



Cart in manure and spread it on the vegetable garden while the ground is still frozen. This will avoid ruts later on and give the soil the full benefit. Coarse manures should be ploughed in, while fine-textured manure should be used as a top-dressing

Bring pots of tulips and narcissus from the cellar to the light and warmth of the living-room as soon as the pots are full of roots. The roots will show through the holes at the bottom if they are ready

When paper whites have finished blooming, throw the bulbs away and start new ones, for they will not bloom again

Sow seeds in flats indoors, especially those which take a long time to germinate, such as lobelia, ageratum, verbena, petunia, pentstemon, scabiosa, pansy. February 22 is the traditional time to do this

Prune grapevines on warm days in the January thaw. Grapes grow near the base of shoots of the current season, and these spring from last year's growth. Therefore cut away all of the canes which grew last year except two to six. Head these back to three to ten buds each

Cut back the raspberry and blackberry canes which bore last year. Prune out currant wood over three years old

Spray lime and sulphur for scale on fruit trees. Use dormant strength

Collect and destroy egg masses of tent caterpillars. These are small masses of tiny grayish cells or eggs which make rings around small twigs of trees, especially on rum-cherry trees



Paint tools on a sunny day. Use one gay color for them all to ensure their return if borrowed. Mend flats, which should also be painted every year

Sponge the leaves of house plants every week with clean water. Give them plenty of fresh air, but not direct drafts. Now that the turn of the winter has passed, use a little fertilizer on any house plants which have begun to grow. Do not try to force these before they start



Look to your holiday plants. Do not try to keep cineraria or poinsettias after they have finished blooming. Keep Jerusalem-cherry, cyclamen, Erica, azalea, Genista, and heliotrope moist. Repot orange trees each season and keep pot-bound. Feed with bone meal once a month while growing. Put freesia in the cellar when flowers are over and repot in August. Plunge Genista in the ground in May

Watch out for these pests inside: red spider, aphid, white fly, mealy bug, and scale. For aphid and mealy bug use thick soapsuds and rinse off after an hour, or wipe off with a soft cloth dipped in soapsuds. Scale must be scraped off by hand with cloth or brush and the foliage rinsed off later. Red spider is very difficult to get rid of and very easy to acquire. Remember that it cannot live in moist cool conditions and that the underside of the leaf is especially affected. Wash the leaves often with water as a preventive and keep the air moist and cool. White fly sucks the plant juices. Use nicotine and soapsuds as for aphids or, if very prevalent, fumigate the window or room

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DELICIOUS PREPARED SOUPS . . . READY TO SERVE

There is noodle soup that you'll relish to the last delicious spoonful! In a rich, hearty broth that is rich with flavor, you'll find tender pieces of chicken meat, and plenty of delicious thin-cut noodles. No diluted "canned soup" taste here! Heinz chefs "brew in" the nourishing goodness by slowly simmering the ingredients in small kettles—the good old-fashioned home way. Nothing whatever to be added. Each variety comes to you fully prepared—perfectly seasoned—

ready to heat and serve. Save yourself expense and effort by serving Heinz soups frequently. On cold winter days no dish is more appetizing and nourishing—particularly for the children. Your grocer has a whole shelfful of these tempting varieties of soup. Order an assortment now and keep them on hand. Heinz gives you full value in quality and quantity for every cent you pay.

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SOME OF THE NEW 57 VARIETIES

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| VEGETABLE
(With 13 Vegetables) | • | BEEF BROTH
(Scotch style with Barley,
Vegetables and Meat) |
| CREAM OF ASPARAGUS | • | NOODLE |
| | | CREAM OF GREEN PEA |
| MOCK TURTLE | • | CREAM OF CELERY |
| PEPPER POT | • | CREAM OF TOMATO |

HEINZ *homemade style* SOUPS

QUALITY FIRST

[Continued from page 43]

the chenilles, Wiltons, Axminsters, velvets, and tapestries — are descendants of these Orientals in that they present a pile surface. The mode of structure otherwise is radically different, owing to the necessities of the machines. Of this group, the latest comer, the chenille, is the most representative

the warp as can human hands, therefore the problem presents itself of staying the end of the pile strand in the body of the rug in such fashion as to make it very strong to resist pulling out.

This is accomplished in various ways in these major rug types. In the Wilton (Figure 3) each piece

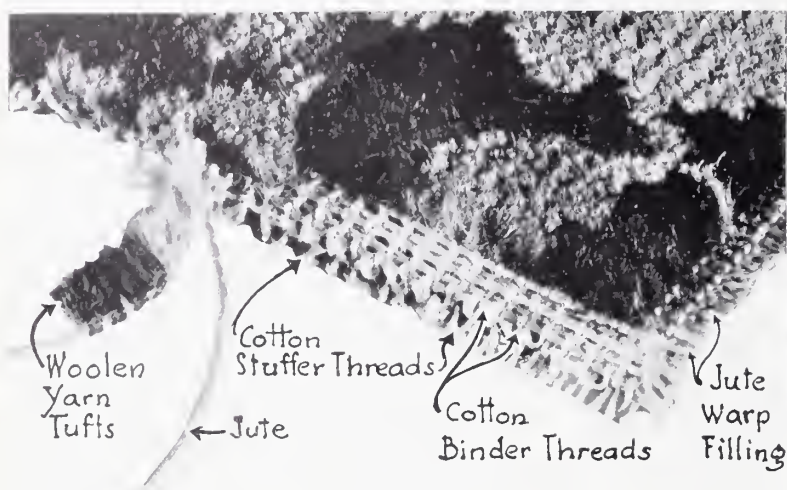
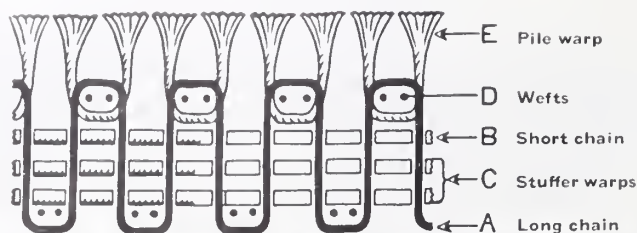
ends, can resist. The diagram of the velvet rug (Figure 5) shows at a glance how much less strong it is in this respect. If a pile thread is followed through the diagram, it is easy to see that it does not go down into the depth of the rug body, but is held only at the top by the main warp thread as it comes to the surface. This thread is known as 'the chain.' No such wear there as in a Wilton. The tapestry is practically the same as the velvet, with the exception that the surface presents loops instead of cut pile.

In the chenille (Figure 2) we have a totally different construction than in any of the others. There are two distinct parts to a chenille rug — the surface and the back or body of the rug. The surface is made upon a separate loom — a string of tufts securely woven upon weft threads. Then these strings of tufts — see picture — are woven into the main body of the rug by being caught by a strong thread that comes up to them from the body. This is called the catcher thread. Upon the character of these strips of pile (known as caterpillar fur or the French term for it — chenille) and upon the character of the catcher thread depends the durability of the chenille rug. Fine chenilles are our best modern domestic rugs — well worth the price. Poor cheap chenilles are inferior to the good Wiltons and cannot be recommended for wear.

Second to the consideration of

the method by which the pile ends are effectively held in place to resist wear is the question of the density of the pile. A rug surface has to withstand direct pressure. That means bending of the fibres if they are standing upright as in a pile, or else it means wear on the side of the wool strands. It has to withstand scuffing and friction. It has to withstand the cutting of the grit or dirt that gets in between the pile. It has to withstand either the friction that removes this grit by brushing or the suction that pulls it out, as with the modern vacuum cleaner. It is easy to see that a closely packed pile, fairly long, — if the wool is strong, — with ample number of weft threads thoroughly imbedded in the body of the fabric and padded by additional warp stuffers allaying some of the effects of pressure, is a point worth consideration in the original cost of our rugs.

This consideration is in turn inseparable from that of the quality of the wool itself and the character of these stuffer threads and warps. Long warp with a hard twisted thread will not stand the same wear as long warp of other character where the staple is interlocked and crisscrossed. It will wear at the base as it bends — being more brittle. The best grades of Wilton rugs are made in worsted — a tightly twisted thread made from the selected long staple of wool. Consequently the pile in a good worsted Wilton rug is shorter than in some other varieties, but it is



4. AXMINSTER

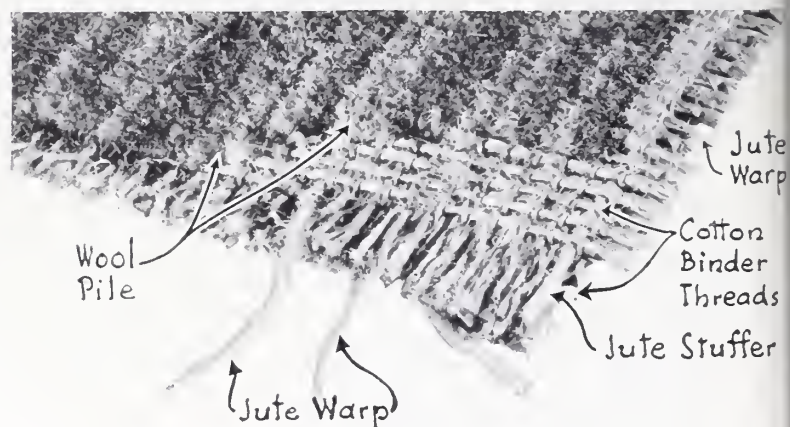
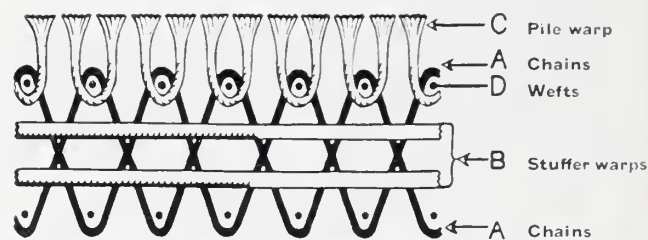
In the Axminster rug the pile threads are not run down into the body of the rug, but are inserted separately and caught under the weft threads. The stuffer threads are of jute, which make it impossible for this carpet to be rolled crosswise

of the progress that has been made in machine production and the finest in quality. They follow in order — as named above. The old body Brussels classifies with the Wiltons in point of wear, but is seldom seen nowadays. As these types vary widely in their structure, it is necessary to go into the subject a little more deeply to arrive at any understanding of what we are buying in the different price ranges under these various names.

It should be remembered that all these rugs are based upon the idea of bringing some of the threads to the surface so as to present a pile, as in the case of the Orientals. In most cases, — that is, chenille, Wilton, and velvet, — this pile is cut, thus presenting little bunches of wool ends to resist the pressure and scuffing of our shoes. In the cases of the Brussels and the tapestry, the pile is made of loops that have not been cut; thus the wear comes upon the side of the wool fibres. The machines cannot knot these strands of wool around

of pile at its other end — the one down in the rug — is carried way into the body of the fabric and securely fastened by additional threads known as stuffers, which bind it in place. In the better-grade Wilton there are three of these stuffers running across the weft. These are known as three-shot Wiltons. Combined with the thread which makes the pile, — that is, the part that is buried in the body of the fabric, — this gives a sturdy structure that firmly places the pile threads as well as giving added body and resilience to the rug.

In the case of the Axminster (Figure 4), these pile threads are not run down into the body of the rug, but are inserted by complicated machinery in the surface and bound down by weft threads — without being knotted. A comparison of Figures 3 and 4 will make this point clear. Obviously the pile of the Axminster will not withstand the ravages of wear that the Wilton, with its deeply imbedded



5. VELVET

In the velvet rug also the pile thread does not go down into the depth of the rug body. This rug has its pattern printed on the surface of the warp threads. All photographs shown by courtesy of the Mobauck Carpet Mills

QUALITY FIRST

[Continued from page 56]

closely packed together, thus presenting a solid firm surface. This close packing of the pile is effected in two ways — partly by the number of rows up and down the fabric, partly by the number of tufts from left to right. Turn a fine Wilton rug (worsted) over so as to see the back and you can count the number of ribs in an inch running up and down the fabric. The ribs are running across and the inch is measured in the up and down of the fabric.) If there are eleven or more, it is a good quality. A coarser one will have correspondingly coarser effect on the surface and lay itself open to the gathering of grit down at its joints and to the unnecessary bending and breaking of the pile, which is too sparsely placed to help its neighbors stand up straight to resist the pressure and scuffing. These items, properly taken care of, mean additional cost, but they also mean additional wear.

There is a type of Wilton made from strong long-staple wool instead of worsted that stands up remarkably under the hardest kind of treatment. This is called Saxony rug. Axminster pile is always of wool, but not of the fine long-staple grade found in the Saxony rugs. Moreover, the rows of tufts are placed farther apart. Even or more of the ribs running across the back represent fair quality. Being more sparsely placed and longer than the tufts in the Wilton and Saxony, we cannot demand the same length of service. In each of these types there are variations, — better and worse, — but if we keep clear the thought that it is the compactness of the pile surface, in addition to the security with which the strands are held in the body of the rug, we have our first two great points of value. The pile in some fine chenilles runs as long as 1½", though these are rare. They wear because they are so closely packed and firmly held. The ordinary pile height runs from ¾" to 1". The count of the ribs on the back of a chenille is no indication of its quality, as is the case with a Wilton because of its radically different structure. It is the close packing seen from the top surface that tells the story. As you roll the piece in your hand, the pile separates in horizontal rows. The closer these are together, — with due account taken of the size and character of the yarn, — and the closer the little tufts are packed, left and right, the better the rug, provided the materials used in the body are equally high in standard of quality. The tufts in velvet and tapestry are both farther apart than in these three types mentioned above — and the rugs represent less wearing possibilities.

The other unseen materials in the rug structure are of equal impor-

tance. For example, the statement is sometimes made that jute is used in a large percentage of rugs. It is in those where quantity production controls the percentage, but not in the very best grades of chenille rugs. Jute is a vegetable fibre that is strong, but it acts differently under washing when rugs are cleaned than do the wool, cotton, and linen. The finest chenille rugs are made either with wool or with worsted pile and wool back — both having good-quality linen thread as the catcher thread that holds the fur in place.

Cheaper grades, in addition to being poorer grades of wool, less tightly woven, also have jute used in the back, usually in combination with the wool, and sometimes a cotton catcher thread. As the durability of a chenille rug depends largely upon the toughness of that catcher thread, the use of the linen thread is important in this case. Many Wilton rugs have jute stuffers running from left to right to pad the body and make it more resilient. In Axminster, these are always used, which is the reason why this type of rug cannot be rolled lengthwise, as the jute fibres are very stiff. Velvets and tapestries are both made with jute.

Another important element in this consideration of quality lies in the method of dyeing the yarns used in these various rugs. Chenilles, Wiltons, Axminsters, all have the yarn dyed in such fashion that the color thoroughly impregnates the wool fibre. In velvets and tapestries, on the contrary, the color is merely printed on the surface and set to a certain extent — by steaming. It is possible to get neither the wear nor the appearance that comes from the other type of dyeing.

There are many other types of rugs. A popular one at present is the Broadloom Wilton, as it is usually called. Technically, no plain-color rug not woven on a Jacquard loom is a Wilton. However, the structure is that of the Wilton in that the pile threads are buried in the back and stayed by additional weft threads. In the better grades it is an excellent value. It goes down in price — and durability — in measure as the pile grows more sparse, and shorter, and jute is used instead of wool. The cheaper grades cannot be expected to give the service of the better ones, though they may fill an immediate and temporary need. It is better to buy a good so-called Broadloom Wilton than a poor chenille. It is better to buy a good Wilton than an Axminster — for hard wear. And it is better to buy any of these than a velvet or tapestry if durability is a real question. It is a good investment also to purchase a cushion for your rug, for this not only provides resiliency, it prolongs the life of the rug.



Designed by Paul F. Watkeys

Now-A Fireplace

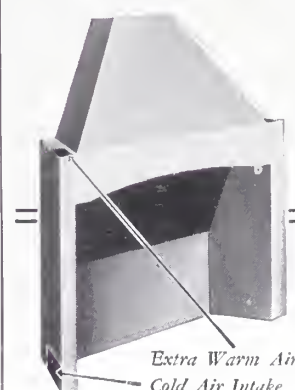
that Circulates the Heat
to all parts of the Room

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TRANSLATING NINETEENTH-CENTURY DECORATION INTO CURRENT TASTE

[Continued from page 20]

A tall mirror with a classic frieze across the top, or a painting after David or one of his contemporaries—these are the overmantel subjects most used now.

Marble whites are excellent colors to use with Directoire and Empire furniture, and with these shades the more vigorous hues of the Napoleonic decades can be combined effectively. In accepting the strong colors of this time we may alter them somewhat, but we should retain their clear incisive qualities. Striking black and white contrasts, gold, deep blue, medium blue, marble reds and pinks, emerald green and light green, Pompeian red, magenta, violet, and purple—these were the colors that replaced the dainty feminine shades of the eighteenth century.

In Italy the vogue for Empire furniture was sponsored and made fashionable by Napoleon's three sisters—Caroline Bonaparte, Queen of Naples; Pauline Bonaparte, Princess Borghese; and Elisa Bonaparte, Duchess of Tuscany. But in spite of their influence upon Italian artists, in spite of their desire to re-create here as perfectly as they could the decorative modes of their adored Paris, the Italian Empire designs were as Italian as Florence, expressing delightfully the flourish and tempo of Italy. Curiously enough Italy had originally inspired the designers who are credited with having created the Empire mode in France, Percier and Fontaine, both of whom had studied in Rome, where they obtained their familiarity with classic ornament. But Italy's Empire furniture was stimulated by the Parisian version, for all of its peculiarly local charm.

The German reaction to the new French furniture was expressed in a style which has become known as Biedermeier. But in Germany this impulse expressed itself in much less courtly moods than those in either France or Italy. It was essentially a style of the well-to-do *bourgeoisie*, hence scaled for homes of less royal size and comfortable but not magnificent pretenses. Sometimes of mahogany, but more often of fruit woods and walnut, it has a sincere unexaggerated manner, and the lines are frequently quite lovely. For the most part straight, they introduce wide smooth curves with a nice touch, but not generously enough for them to become frivolous. Some ornolu, some carving, some inlay is used, but Biedermeier is not an ornate style. Stress is laid more on the grain of the wood than upon the decoration. Occasionally it has a tendency to be a little heavy and stolid, but the best types have a restrained delicacy of line.

It is for this hospitable furniture that we make a place to-day, though seldom in authentic back-

grounds, for to our eye the Biedermeier room of its own time was stuffy—rather pleasant in a wholesome domestic way, but still stuffy. The furniture, however, has possibilities which engross us. Sometimes it is almost modern. Many decorators hold that light and rather simple walls are best with Biedermeier furniture.

There is another school of decorators who have done significant compositions with Biedermeier furniture against dark backgrounds, and the light woods are particularly effective in such combinations. Red, white, and blue formed the color scheme that a decorator used with some good pieces of Biedermeier to be fitted into a city apartment. Dark red painted walls, a medallioned carpet predominantly blue, white moire draperies, and white chair seats made a handsome room which was punctuated with gleaming white porcelain lamps, bowls and bibelots, a white hanging shelf, white wall sconces, white woodwork and ceiling.

The main current of furniture design during the middle and latter part of the nineteenth century is the same Victorian which has had so many literary snubbings

during the last few decades. Reflecting somewhat the lines of eighteenth-century French furniture, the Victorian craftsmen were not content to imitate, but they gave a ripe, abundant individuality of their own to these designs. In France, a sprightly interlude known as the Second Empire, stimulated a debonair version of this style.

Recently a few adventurous decorators have begun to raise their voices in defense of the many beautiful things that were made in the Victorian era—to point out the exuberant grace of line, the exquisite carving that decorates the better pieces, the reverence they express for lovely woods. The vigorous naturalistic florals that we have been scorning for these many years suddenly dawn upon us once more as interesting, even beautiful, now that we have begun to weary of our taupe and solid color orgy. The cabinetwork of some of the intricately carved furniture once more commands attention.

But in receiving Victorian designs back into the fold, we again eliminate and simplify with a free hand. Gilding the lily by the lavish use of many florals seems

too flamboyant for our taste, and so where the Victorians might have used both flowered walls and flowered carpets, we would usually be content with only one dominant pattern in a room.

Window drapery, although it has followed to some degree the lines of Victorian style, has been so greatly simplified that our grandmothers would most certainly have considered our interpretations as skimpy and 'near.' We drape softer, sheerer fabrics in a manner that follows the direction of Victorian drapery in a general way, but manages to acquire a more classic symmetry.

The muslins and laces of the period are much more adaptable to contemporary use than thick dark materials, and when we hang them in full generous folds and loop them back and let them sweep to the floor, they manage to retain a faint aura of the nineteenth century in its maturity, yet still conform to our demands for light and air. Their whiteness and sheerness we like, and another Victorian window detail that we accept is the Venetian blind, which has a very sleek modern appearance for all its radiant old history.

In furniture coverings we seldom, except as a novelty, care to be as faithfully Victorian as to use horsehair; and not many of the plushes please us to-day. But upholstered pieces in shiny satins are interesting, and some of the deep tailored fringe finishes have been reinstated in sophisticated moods. Innovations in coverings have been introduced by decorators who have been active in the Victorian revival, and one of the most ingenious of these has been the use of a plaid gingham in clear fresh blue and red on white for a settee and chairs of definitely Victorian line for all their lack of ornamentation. Another very effective covering for some rosewood chairs carved in a graceful flower design was white leather.

It is with enormous assurance that critics of any day dogmatically wave aside the creations of their predecessors as worthless. For beauty is an illusive thing to measure and subject to many a capricious turn of fancy. Therefore we who have until recently been ready to smile indulgently at the decorative ideals of the nineteenth century may find some amusement and no little astonishment to read what Percier and Fontaine have to say about their predecessors. 'The eighteenth century,' they wrote in their *Recueil de Décoration Intérieures*, published in 1812, 'is known by its bad taste.' As casually and as certainly as that did they put our idols in their places, quite as casually and as certainly as we in our turn have put the nineteenth century in its place a time or two.



A beautiful Directoire cabinet is here combined with a contemporary rug copied after a floor detail at Fontainebleau. This rug in grays, black, and dull rose, with marbled weave, makes a harmonious color accent with off-white walls and the old gold of the chair coverings. McMillen, Inc., Decorators

THE MONTEREY HOUSE

[Continued from page 51]

consul as the 'Trading Station.' It was here that the commissary was maintained. It was also the exchange point on which cargoes of hides were exchanged by the Californians for furniture, finished lumber, and various luxuries of civilization with which the clipper ships feathered the Horn. The broad pine flooring, worn by many steps, but still taking a high degree of polish, again reminds one of the early New England homes.

Thomas Larkin was an exceptional character, who, raised unexpectedly to a position of great responsibility, maintained his poise and his sense of justice in a community whose perspective was obscured by the injured pride of the departing, the ambitious greed of the coming order. As such he was a tower of strength to the new Commonwealth. That his home and headquarters should still be so perfectly preserved is a matter

The homes described in the foregoing represent rather the transitional than the earlier native type. Dr. Colton in his notes emphasizes the importance in these earlier houses of the central hall, so generous in its dimensions and so typical of the warm hospitality of the owner. By 'hall' he does not mean the central entrance hall such as that of the typical New England Colonial, but rather the main living-room and reception chamber of the house. He says:—

Nearly all the houses in Monterey are of one story, with a corridor. The walls are built of adobes, or sun-baked brick, with tiled roofs. The centre is occupied by a large hall, to which the dining-room and sleeping apartments seem mere appurtenances. Everything is in subordination to the hall, and this is designed and used for dancing. It has a wood floor and springs nightly to the step of those who are often greeted in the whirl of their amusements by the

L. S. Slevin



A room in an old adobe house on the Larkin place which at one time served General Sherman and Captain Halleck as headquarters

or congratulation in a country generally so casual in its reverence for ancient landmarks.

Another typical adobe of the same period is the Amesti, now the Elkins house, on Polk Street. This house was built by Don José Amesti, a Basque, who came to Monterey in 1822 at the age of thirty. The ground plan of this house is very similar to that of the Larkin house and in common with it has its outdoor rooms in the shape of a garden, behind its high adobe wall, which adds its vistas of color and shade to the decorative treatment of the living-room and the bedrooms. The Elkins garden, however, following the taste of its present owner, speaks rather more of the French classic form than of early California, and in this it corresponds with the furnishing and decoration of the interior.

risen sun. The dance and a dashing horse are the two objects which overpower all others in interest with the Californians.

These two-story mansions which still exist are the connecting links therefore, and, like the old Custom House at the foot of Alvarado Street, they have passed under the three flags, the royal insignia of Spain, the Tricolor of Mexico (1822-1846), and the Stars and Stripes (from July 7, 1846).

Flags may change, material government may radically alter, yet human traits, the product of ancestry, culture, and tradition, do not so immediately disappear. To him who takes time to rest on the Peninsula and search beneath the seeming of modern wealth and fashion will come, in fleeting glimpses, the heady flavor of all its checkered history; the Mission

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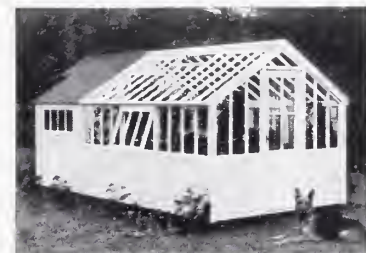


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THE MONTEREY HOUSE

[Continued from page 59]

days of hardship and overcoming, the pride of arrogance and power, the era of plenty, built on the shoulders of the slaving Indian, the happy hunting ground of the man on horseback. If he listens in-

tently he will hear the 'discordant din of drums and trumpets for the noon parade', the rhythmic pulsing of the guitar at sunset; the clatter of the castanets, the tapping of feet, at midnight.

HOUSING A HOBBY

[Continued from page 36]



In the wall between the book room and the dining-room is a grilled opening for a loud-speaker. The woodwork is stained the same brown as the radio room, and the rough plaster walls are buff

Notice!

Because of the omission of
the January issue

all subscriptions will be extended

ONE MONTH

grille, is mounted a loud-speaker, serving both rooms, that can be plugged into any one of the receiving sets. These sets are located on a linoleum-covered counter which runs along the wall between the radio room and the passage to the stair lobby, and along the end wall below the loud-speaker grille, extending forward from this end to form a U. Besides the receiving sets there are, on this counter, two short-wave transmitting sets, which Mr. Wells built himself, as he did most of the receiving outfits. Seated at this counter, Mr. Wells can talk to Australia or England, the North Pole or the South. In fact, when Admiral Byrd was in Spitzbergen, Mr. Wells relayed a message from the Admiral to his wife.

At the other end of the radio room are, in one corner, a fireplace and group of easy-chairs, and in the

other a desk, where Mr. Wells makes most of the calculations incidental to his radio work. Concealed in the sheathing of the end wall are doors to cupboards holding radio and writing supplies.

Between the fireplace and the radio counter, opposite French windows that open on to a covered and arcaded porch, is a door to the passage that leads back to the stair lobby. The wall of this passage is dadoed in horizontal pine sheathing of the same color as the finish in the radio room. This wall, which runs behind the radio counter, has been furred out, and the sheathing dado hinged in sections, so that easy access may be had to the wiring. This makes it possible to have all the wiring concealed, and at the same time does not prevent any changes being made quickly and easily. The vaulted ceiling of this passage is sheathed

HOUSING A HOBBY

[Continued from page 60]

with the same pine, the narrower boards running the long way of the passage, and here again the sheathing may be opened in sections.

Conduits lead up from the radio room to a central radio closet, between the living-room and the book room, on the first floor. In the upper part of this closet, opening into both rooms through wooden grilles, is a loud-speaker. Provision is made for another loud-speaker between the book room and the dining-room, though at the present time this has been left as a grilled opening only, and the dining-room is served by the living-room speaker. The central radio closet is provided with shelves along one wall, and plugs and controls so that radio apparatus may be set here if desired. This closet also provides space for a wheeled cabinet for motion-picture projection apparatus, and beside it is a game closet, for bridge tables, cards, score pads, and so forth.

From this closet conduits again lead up to plugs and a loud-speaker, in the wall between the owner's room and the dressing-room. This

speaker can be connected either to one of the receiving sets in the radio room or the central radio closet or to a set, mounted on a wheeled table and provided with a long cord so that it can be drawn up to the bedside, in the owner's room. As in the living-room, dining-room, and the book room, here, too, remote-control apparatus is provided, so that if the speaker is connected to one of the receiving sets in the radio room, Mr. Wells may select stations without even getting out of bed.

There are, besides this main radio system, two other receiving sets in the house. One is in the servants' sitting-room and the other in the chauffeur's quarters over the garage. These sets are entirely separate from the main system, and in no way interfere with it.

After seeing the arrangements of this house, where the architects have made possible for Mr. Wells the maximum enjoyment of his hobby, one feels that other people with other hobbies are missing a great deal in not giving them a better setting in their homes.

A WEEK-END LESSON IN FLOWER ARRANGEMENTS

[Continued from page 46]

luncheon, we will think out our combinations together. The basket I plan to use is a French wire one, and should be done somewhat in a French period manner. Don't you always try to put yourself into the period of the vase in which you are arranging — or get the "feel" of the country that has produced it? It seems to me that the sentiment of flowers and containers must be in keeping. Delicate flowers are better in glass, of course, and hard strong colors and shapes in metals or heavy potteries. In judging arrangements at shows, I always examine the kind of receptacle first and see if the exhibitor has arranged according to period or

nationality, and has gotten the spirit of the container. If she is trying to tell me a story, it seems only good manners to hear what she is saying, for the language she speaks in is often apparent immediately I see the vase she is using. Don't you think so, too?

Dora smiled her appreciation. 'Yes, I'm sure that is so with the thoughtful exhibitors,' she said. 'But, Lucy, there seems to be so much to learn. I wonder how many flower lovers ever stop to get the "sentiment" of flower and container. However, I'd love to help pick for the show this afternoon, and I feel that my eyes and mind are opening wider and wider.'



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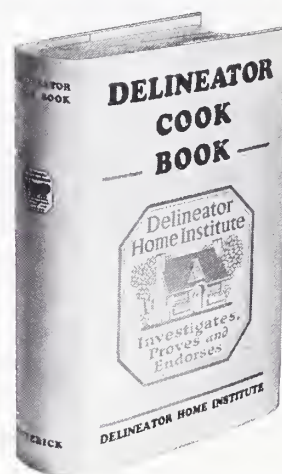
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GETTING DOWN TO EARTH

[Continued from page 34]

always possible and is frequently expensive. If black muck or humus, in the form of rotted leaves, is available, either one will do much to hold both the water and the food. Often the gardener applies but a thin sprinkling of such material over the soil, and naturally there is little chance for good results. In building a successful garden, we must realize that the foundation preparation, costly as it may seem, is absolutely essential. Tons of water are given off through the leaves in a single season, and unless the soil can retain moisture, the plants become weakened. Indeed, too little moisture is as damaging as a surplus, for either will weaken a plant and make it a prey to its enemies, in the form of insects and diseases.

After the subsoil is properly put in order, we should turn our attention to the surface soil. In the preparation of this surface soil there is nothing of more importance than the consideration of texture. We say the soil responds to the spading fork with ease, or that it is cultivated with difficulty. This is due to the texture. The physical condition of our garden soil influences the temperature, which has so much to do with the growth of the root system as well as with the ripening of crops and season of bloom. A cold soil, like a stiff, clammy clay, retards the flowering period as well as the ripening period of fruit. A warm soil, like a sandy loam, will hasten root action and bring forth early bloom.

The physical condition of the soil, due to the differences in the size of soil particles, will also influence the supply of water. For example, 100 pounds of sand will hold approximately 22 pounds of water with a temperature of 70 degrees Fahrenheit — warm enough, but poor on holding moisture and plant food. On the other hand, 100 pounds of clay will hold from 45 to 55 pounds of water at a low temperature. Clay is a valuable soil, if made fine enough to prevent heaving or lifting in winter and cracking during the dry periods, since through these open cracks quantities of water may pass out and be lost to the plant. Humus, which is decayed vegetable matter, will hold, per 100 pounds of material 143 pounds of moisture.

If the soil is sandy, its preparation should start in the spring as soon as the frost is out of the soil. Of course, there are many grades of sandy soil, but in general what this kind of soil needs mostly is some material that will hold moisture. Apply therefore two or three inches of humus and spade it into the surface soil to a depth of ten inches. This humus does not, on the other hand, supply plant food in sufficient amounts to carry the plants through a season, so that we should sprinkle over the humus a liberal amount of bone meal,

which lasts a long time in the soil as a plant food. Add also to the humus one inch of rotted stable manure. The relative value of stable manures varies greatly. For example, contrast the composition of solid excreta in a dry state of horse manure, with its 2.08 per cent nitrogen, 1.45 per cent phosphoric acid, 1.25 per cent alkalies, with cow manure, which has 1.87 per cent nitrogen, 1.56 per cent phosphoric acid, and 0.62 per cent alkalies. Sheep manure is always available as well as valuable as a plant food, with 1.78 per cent nitrogen, 1.42 per cent phosphoric acid, and 0.71 per cent alkalies. Many gardeners are also using chopped tobacco stems, which not only are valuable as plant food but will hold moisture, and this moisture from their stems will kill many insects in the soil.

All of this material is mixed thoroughly in the first ten inches of surface soil and allowed to stand for a few weeks before planting.

If your garden is made up of a blue, yellow, or red clay, cold, clammy, and indifferent, do not despise this soil. Get acquainted with its good and its bad characteristics.

First of all, such soil should be prepared in the fall, and if possible ridged, so that the elements may work on it, since sun, rain, winds, and frost will all contribute to making it productive. Air also is necessary in all soil, therefore the pore space in the soil must be taken into account. Clay, which is made up of fine particles tightly bound together with films of water around each grain, must be lightened. Apply, if possible, two inches of stable manure where the animals have been bedded in straw. On a very stiff clay, we sometimes add from two to three inches of sand and mix manure and sand thoroughly through the clay, not once, but four or five times.

This is especially valuable if the garden is planned for perennials. The soil must be friable. It should sheer freely from the implement. Perennials often heave in winter owing to frost crystals in the soil, and when the soil thaws, it falls back into place, leaving the crowns of our perennials high above ground. In such instances, the roots are seriously injured and a top-dressing does not help much. It is most advisable when a condition of this kind is found after a severe winter to lift the perennials and heel them in another part of the grounds, while you lighten the soil with sand and fertilizers.

Do not fail to add a sprinkling of bone meal to the soil when mixing the other materials in the fall. In the early spring, whiten the soil with lime, because clay in general leans a little toward acid reaction, and the lime will help to sweeten the soil somewhat.



THE blue of ageratum Fraser's Blue Boy (Figure 1) is just the thing for an edging in a rose or annual garden, as it has a long season of bloom and is not fussy as to soil or exposure. This compact and very blue variety is especially nice with zinnias. Start it outdoors

when the ground is warm, or earlier in flats indoors. If you have any length of edging to plant, you will probably need more than one packet of seed. Seeds are 25 cents a packet, or six for \$1.00, postpaid. — FRAZER & SON, LTD., 1000 East Colorado Street, Pasadena, California.



Fig. 1

THERE is a variety of Canterbury-bell (Figure 2) which has given way to this age of speed, and flowers in one year. In other words, it has changed its status from that of biennial to annual. We hail it with joy, as we have always resented biennials a little — they take over a whole year of care for only one season of bloom. The flowers of the annual Canterbury-bell appear in less than six months after sowing. Seed planted in

February will bloom in July. Each plant sends up from six to eight spikes 2' to 2½' tall, making an excellent subject for pot culture, too. Seed may be had in mixture, containing harmonizing shades of light and dark blue, pink, rose, and white. A packet of seed is 25 cents, five packets for \$1.00, postpaid. — STUMPF & WALTER, 132 Church Street, N. Y. C.

THE Nanking cherry (*Prunus tomentosa*) is among the first to bloom in April to early May. The cloud of white flowers, which have a pinkish cast, show up the better for being set on dark wiry twigs. They are followed by palatable fruits in June and July, excellent for jam and preserves. Curiously enough the plant is a shrub growing at best not over 10' high. Its extreme hardiness has made it of special interest to the Mid-West and West, wherever hardy early blooming shrubs are scarce. Spring planting is best. Shrubs 2'-3' high are 25 cents each, \$2.25 for ten; the 4'-5' size are 50 cents each, \$4.50 for ten; and carriage. — HARLAN P. KELSEY, INC., East Boxford, Massachusetts.

LUMINOUS orange-pink is a color as satisfactory in the garden as in the house. Gladiolus Betty Nut-



Fig. 2

Dog kennel with partition. Walls and roof of color. Hard pine floor. Price \$22.



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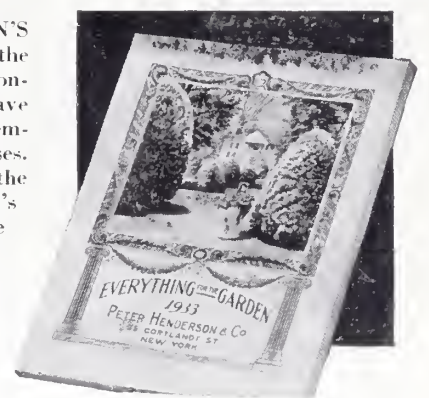
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WHAT SHALL I PLANT?

[Continued from page 63]



Fig. 3

hall (Figure 3) is one of the newer varieties in this hue. The rather large florets are orange-pink with a yellow throat carried on a tall vigorous stem, and stand heat well. It would make a pretty picture in the cutting garden planted with *Salvia farinacea*. Bulbs may be ordered from the originator now, though it is best for those in the East to have them sent after March 1. Bulbs are twelve for \$1.00, 100 for \$6.00, postpaid. — CARL SALBACH, 657 Woodmont Avenue, Berkeley, California.

DO you know this rare shrub, *Franklinia alatamaha* (Figure 4)? A member of the tea family, found wild in Georgia in 1770, it was last seen wild in 1790, and difficulty in propagating it has made it scarce since. But we commend it for its beauty rather than for rarity alone. In August it starts to open its large white flowers to show a fragrant centre of orange-yellow stamens and continues until heavy frosts call a halt. In the meantime, the leaves turn from green to crimson. The fragile white against crimson leaves is a most unusual combina-



Fig. 4

tion. Its preference for acid soil makes it a good companion for dogwood, laurel, and rhododendrons. It grows into a small tree in the South, getting smaller farther North. It may even be grown with success in Massachusetts, if put in a sheltered place or protected. Small plants 12"-15" high are \$3.00 each, delivered; larger plants (transportation collect) are \$10.00 for the 2 1/2'-3' size and \$15.00 for one 3 1/2'-4'. — JOSEPH J. WHITE, Inc., Whitesbog, New Jersey.

LARKSPUR (Figure 5), the annual relative of the Delphinium, is most satisfactory and easy to grow if you have a sunny place with deep rich sandy loam for it. The hybridizers have been working with it so that we have more numerous and denser spikes with finer colors. It is a hardy annual and likes cool weather to get started in. You may seed it in the preceding fall or as soon as the ground is workable in the spring. La France is a double salmon-pink; Carmine Spire, a shining color good with blue; Los Angeles, a salmon color overlaid with rose; Dark Blue Spire, a rich brilliant blue quite



Fig. 5

different in quality from the perennial. There are also White Spire and Lavender Spire. A collection of the above six varieties may be purchased for \$1.00, postpaid. — PETER HENDERSON & COMPANY, 35 Cortlandt Street, N. Y. C.

HAVE you ever had the fun of growing your own prize Delphinium? If planted early enough, they will satisfy your impatience by giving one spike of bloom the first year, and you can then decide just where to plant them out for the best color effect. The New Hollyhock Strain improved by a California hybridizer has large flowers in the light and brighter shades which carry so well in the garden picture. They are offered at 50 cents per packet, postpaid. — GERMAIN SEED & PLANT COMPANY, Sixth and Main Streets, Los Angeles, California.

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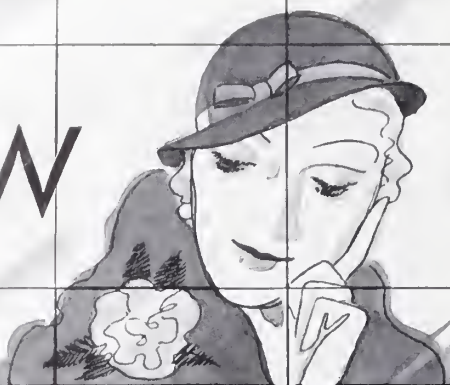
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Mary Jackson Lee

1 Here is a new and novel combination for the display of choice blossoms. It consists of three pieces, a large mirror plaque for the table, a crystal bowl to stand on the plaque, and a smaller mirror plaque with a round central opening, which is placed across the top of the bowl. The flowers are then arranged through the opening, which brings them so near to the top mirror that they are reflected in charming duplication, while the larger base mirror gives back the image of the whole arrangement. The bowl is 8" in diameter, 4" tall, and may be had in smoked purple as well as in crystal. The smaller plaque is 12" in diameter and has a finishing border of plain glass with a scalloped edge. The bowl is \$5.00, in either color, the 12" plaque \$8.75, and the 16" foundation plaque \$9.75. All will be sent express collect, carefully packed • W. G. Streeter, Inc., 841 Madison Avenue, N. Y. C.

2 Straight from Portugal come these very gay work bags, just in time to hold the bouclé dress you are knitting or your latest piece of tapestry



1

work. The interesting designs of these bags are embroidered in wool in the brightest of colors, which, unfortunately, cannot be reproduced here for your benefit. They are a very convenient size — 12" across — and, although very compact for carrying, are surprisingly capacious. These are the bags that the Portuguese peasant women wear on fête days, attached to their belts, a delightfully decorative



2

tive custom that goes back to the eighteenth century or earlier. The price is \$4.75 each, postpaid • Florence Nesmith, 138 Market Street, Lowell, Massachusetts.

3 Designed by the noted Danish craftsman, Carl Sorensen, these pieces and many other interesting ones wrought in bronze are now being imported to this country. The antique green-bronze color of the pieces is particularly lovely, and each one shows the unmistakable stamp of a master

craftsman. The very modern candlesticks stand 5 $\frac{3}{4}$ " high and cost \$15.00 a pair. The box 3" square, designed for cigarettes and lined with wood, has a conveniently sloping bottom and costs \$10.00. Prices are postpaid • Shreve, Crump & Low, 330 Boylston Street, Boston.



3

4 This imported Italian bench will appeal to those of us who have just the right kind of formal garden into which it will fit, especially since its price of \$35.00 is very much reduced. It is a copy of a charming Renaissance design, with classic detail, and of that ivory-cream marble which will quickly harmonize with the garden's green growth. The sizes vary a little, but they average 40" long by 14" wide. Crating is included in the price, but carriage will be collect • The Erkins Studios, 255 Lexington Avenue, N. Y. C.

5 There are many places where these two robes will be invaluable during the early spring days. Jolly, all-wool tweed rugs, like the one



4

shown at the left of the picture, are 44" x 56" in size, which is just a comfortable one to carry about with you, as it will take up little room in a trunk or traveling bag. These make excellent individual robes for the motor or for use on the porch when you supervise the planting of the early spring garden or just sit there to bask in the first warm sunshine. Colors available are shamrock green or peat green, tan, cedar, Tipperary red, and Killarney blue. They come in an interesting herringbone weave with gay striped ends in contrasting colors, and the price is the incredibly low one of \$3.50. Imported silk blankets, like the one at the right, are always popular as companions for nap time for either old or young, as they are very light and warm, as well as good-looking.



5

ing. The one shown is in soft, horizontal stripes of tan, browns, and grays, and there are five other harmonious combinations. They are 50" wide by 72" long, and the greatly reduced price is \$6.75. Both are postpaid • McGibbon, 49 East 57th Street, N. Y. C.

6 Used in the centre of your dining table, a very striking effect can be achieved with this beautifully designed crystal bowl and a pair of leaping gazelles, an effect heightened by the reflection of candlelight and made more lovely by flowers cleverly arranged in the flaring bowl. The gazelles stand 7" high and cost \$5.50 each, and the bowl, 10" in diameter, is \$4.00. Incidentally, the bases of the gazelles are so heavy that they

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6

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7

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7

stock, and prices will be cheerfully quoted on any desired combination ● **Rich & Fisher**, 14 East 48th Street, N. Y. C.

8

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8

which gives such an interesting texture and a quaint shape that betrays its origin in an old Russian cooking pot. It is 8" tall with a wide opening which allows you to arrange large bunches of blossoms comfortably in it. It costs \$4.50, and will be sent collect ● **B. Paleschuck**, 37 Allen Street, N. Y. C.

9

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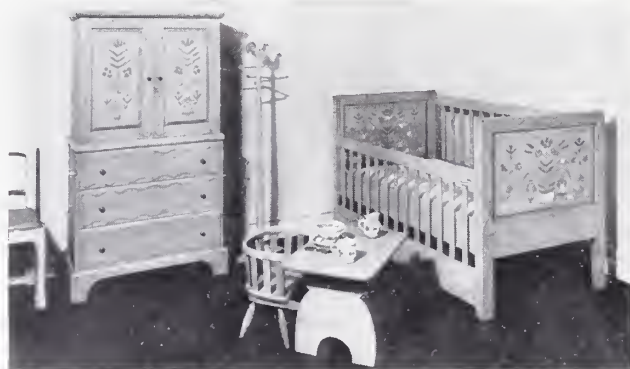
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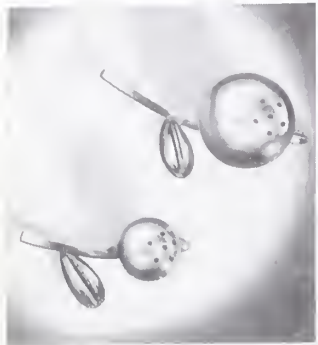
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ting and then leaving unpolished the graceful foliage design. The 6" bowl is \$3.50 and the 8 1/2" vase is \$2.50. The latter may also be had in a 6 1/2" size for \$1.25 and a 10 1/2" size for \$4.50. Express collect outside of New England • Cooley's, Inc., 34 Newbury Street, Boston.

10

This is the time of year when more fortunate people are packing up to escape from the tail end of winter and less fortunate people are scurrying



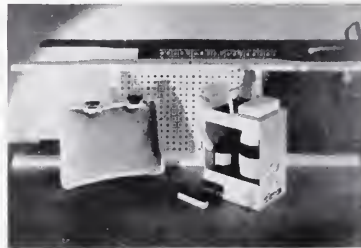
10

about trying to find suitable gifts for them. As a solution of this troublesome problem I suggest these Kleenex cases which come in the most ravishing shades of moire — blue-green lined and piped with soft yellow; old rose, lined and piped with pale blue, and almost any other color combination you would be likely to want. Everyone uses Kleenex in these days, and for traveling, or even in your own dressing-table drawer, this is the ideal container for it. The price for a 10 1/4" x 5 1/4" case already filled is \$3.35, postpaid • Farm and Garden Shop, 37 Newbury Street, Boston.

11

Three novelties for the bath are a tray and pillow to add to the luxury of that relaxing hour, and a case for toilet articles for the children. The tray, which has a wooden frame and perforated metal bottom, holds all those things you would like to have at hand when bathing. It is 30" long over all and comes in white, apple green, blue, rose, orchid, or yellow. Its price is \$3.25, postpaid. The rubber sponge pillow has black rubber suction cups which cling like

limpets to the tub when they are dampened. These come 6" x 8" and you may take your choice of color from yellow, green, orchid, blue, and tan, with contrasting borders. Price \$1.45, postpaid. Portakit, the gayly painted metal carrying case, has a



11

miniature rack for the washcloth and compartments for the tooth brush, nail brush, and an unbreakable tumbler, while on top is a sponge soap dish. It comes in ivory, rose, blue, or green, each decorated in bright gay colors with nursery figures. The price is \$4.75, postpaid • Lewis & Conger, West 45th Street and Sixth Avenue, N. Y. C.

12

This illustration looks like a cabbage patch, but in reality it shows a variety of new models of lead flower holders which are the spring specialty of a shop which has everything for beautiful flower arrangement. These lead holders are the work of a craftsman who shapes each leaf painstakingly in a wooden mould carved by hand. The leaves are then soldered to the base, and the result — a flower holder that is solid and non-tippable. These vary in size from the small model



12

with seven leaves, which is 3" tall and 3 1/2" across, and costs \$2.75, to the big oval twenty-leaf one which stands 3 3/4" high and 5 1/2" long and is priced \$16.00. The tall model in the upper left-hand corner stands 4 1/2", and is specially designed for branches, flowering fruit trees, pussy willows, etc. It costs \$7.75, postpaid • The Little Gallery, 18 East 57th Street, N. Y. C.



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CASHEL



Cashel of the Kings! Cashel with a Druid altar for its coronation stone. Cashel with its cross bearing on one side the figure of Christ and on the other Saint Patrick.

It is at Cashel that one begins to know and understand Ireland and her stormy, lovable history. Go to Cashel from Goold's Cross, which is the usual way, or from Tipperary, as I did. For a pound John Quinn took me out to the Rock of Cashel in his battered car, and 'found' his own lunch. I 'found' mine off crackers and cheese eaten on the top of the hill where the Abbey stands, with sheep grazing quietly around me. Two children played games, and sang wordless tunes to themselves in one corner of the churchyard, and I gazed and gazed across the green plain of County Tipperary and thought of the homesick Irish soldiers whose hearts were there even while their bodies fought on alien soil.

The Rock of Cashel is a solitary rocky hill standing in the middle of a plain, and visible for miles around. It was originally used by the Druids as a place of worship, later by the Kings of Thomond and Munster as a coronation place; here, too, each year on the 'rent-rock,' they received the taxes from their people. It is, finally, crowned by the cathedral,—begun in the ninth century by King Cormac,—whose magnificent ruins still dominate the landscape.

All the outrages of war—fire, murder, and pillage—have been heaped upon Cashel Cathedral, but the shell that remains is a glory still. The tracery of the windows, the coats of arms and figures of saints cut into the stone, the wealth of intricately carved detail, will occupy pleasant hours of study.

The cluster of buildings includes the Cathedral itself, the Round Tower adjoining, the Royal Palace, the Hall of the Vicars Choral, and a gem of Irish Romanesque architecture, King Cormac's chapel. This little chapel is peculiarly Gaelic in the artistry of its interior ornamentation, and as its original stone roof has miraculously

remained whole, it is in an excellent state of preservation. This group of stately ruins topping the Rock has well been called 'the noblest evidence of the early civilization of Ireland.'

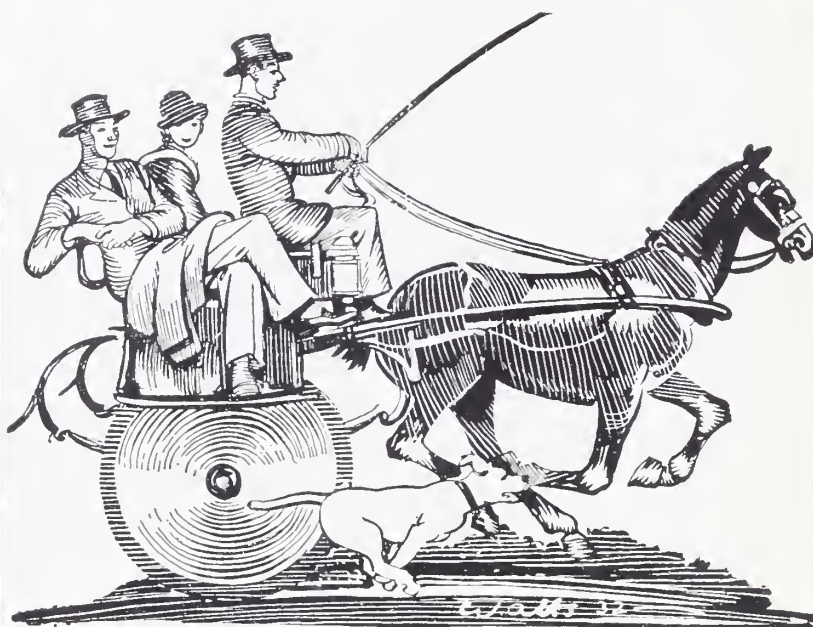
Ruins seem essential to an Irish landscape. There are so many of them, and such beautiful ones, that a bit of country which does n't boast at least a dolmen, a rath, or a crumpled church or castle, is disappointing.

John Quinn, a real and delightful person, can be found at 35 Dillon Street, Tipperary. Ask him, or whoever drives you, to go back to Tipperary by way of Castle Abbey, a huge, rambling monastic ruin. Cross the stile from the main road and look about a bit. It seems to have once been moated, like the old castles, though I can find no authentic confirmation of this idea. But it is interesting.

And just for the sake of fuel for your imagination, I hope you will pass a band of 'tinkers' (Irish gypsies) on the road, in their big two-wheeled gayly painted carts, as you return to the mundanities of time-tables and boiled potatoes! — D. C. H.

THE GÖTA CANAL

If you have spent spring in Italy and the summer working your way northward to end with that bright jewel Stockholm, and you long to rest your museum-aching feet, why not take the Göta Canal trip from Göteborg to Stockholm? There are two routes and you must be sure to choose the all-water route of three days. You leave Göteborg on a small boat with narrow berths that grow narrower as the meals are consumed. Through a series of locks you climb from the River Göta to one lake after another and down again to sea level at Stockholm. There are seventy-five locks, some of them interesting engineering feats, like the first ones, which give you a thrill as you look from your boat deck in the steel compartment out over the top of the lock to the river below, and you shiver at the thought of a too sudden opening of the gates. Sunset as you glide almost noiselessly through the



BEFORE YOU MAKE UP YOUR SCHEDULE

for the European trip this year be sure to take Ireland into account. You'll be passing south of it any way so why not get off at Cobh (many big liners call there) and see Killarney or the fiords of Kerry or Connemara and the highlands of Donegal? It is a lovely country full of a peacefulness and beauty that is fading out of Europe and America. Going to Ireland is like a visit to another world.

Remember, too, how much American history was first written in Ireland. Think of the memorial in St. Paul's Church in New York to Montgomery, an Irishman born in County Dublin. Think of Barry, born of humble parents in Wexford and rising to be head of the American navy.

Ireland is full of romantic legends and is peopled by the wittiest folk on earth. Come to Ireland and see where Bernard Shaw first learned to be witty and wise.

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TRAVEL

quiet woods, with the evergreens and dainty white birches almost within reach of your hand, is something you will not forget. Lake Vettern is a large lake and the passage across it may be quite rough, but the storms are infrequent in summer. The rocky wooded islands in Lake Mälär are very like the Maine coast.

There are several places where you may leave the boat in the first of a series of locks and tramp along the towpath until half an hour later the hill-climbing boat overtakes you. One of these walks gives you time to visit Vreta Abbey, where Swedish kings of the eleventh century were buried, and here later, in 1662, the Earls of Douglas of Scottish origin were also interred. Vadstena is also a most interesting city where a stop is made.

As always when speaking of Sweden, one returns sooner or later to the question of food. The Göta Canal boat is no place for a lady or gentleman with a troublesome waistline. From the coffee to the pastry the food is excellent, but beyond words are the dishes served at luncheon as *Smörgasbord* or hors d'oeuvre. If the very sight of them will dissolve an iron will, what can be said of the taste? But is there a greater joy than a temptation to which one yields joyfully and shamelessly? Repentance can come later in the gymnasium of the Atlantic liner when *Smörgasbord* is no longer at hand.

The sight of the golden top of the beautiful Town Hall tower as you approach Stockholm from Lake Mälär is unforgettable. The quiet peaceful journey through the fields and lakes and woods of Sweden gives a delightful contrast to the joyous life awaiting you in Stockholm. — M. M. R.

There, the little Rio Cobre rushes through an amazingly deep gorge whose steep walls are hung with a riotous growth of trees, ferns, and bright flowers—a luxuriant tangle of utter loveliness. I'd spend a few days at Mandeville, in the mountains, or at Montego Bay, and certainly some time at Port Antonio. There would be fishing in the mountain streams, riding through mountain trails, swimming, and always tennis, golf, and the usual outdoor pleasures. To the enjoyment of any pastime in Jamaica are added the brilliant color of tropical flowers, the forms of strange trees, the calls of unfamiliar birds, and ever in the background the soft contours of the palm-clad mountains and the surrounding blue of the illimitable sea.



Wherever you stop, so plan your trip that you motor across the Island from Kingston to Port Antonio. That drive over the mountains is unforgettable. The

roads are splendid, but the curves and grades so sharp that you'll have real respect for the native chauffeur who negotiates them with efficient ease, and if you are unfamiliar with driving on the left, there is an added thrill when rounding a hairpin turn on apparently the wrong side of the road. The views are breathlessly beautiful. You're on top of the world, on the heights of Paradise, I might say, and you will agree when you see for yourself. Perhaps most of all, Jamaica is a feast for the eyes, but there are pleasures of the palate too, in this land of exotic fruits and vegetables, Planter's Punch, and other refreshing liquids. Known fruits, such as pineapples, bananas, and oranges, are sweeter and more delicious here, and a tempting array of unfamiliar ones awaits your choice—pawpaws with limes, delicate 'Chinese' bananas, star apples, mangoes, and many more, as well as plantain to replace potatoes, and succulent hearts of palm for salad. These and the delightful concoctions of a master chef gain just a bit more of enchantment by being served (as at the Titchfield in Port Antonio) on an open verandah overlooking the water. At breakfast, bird songs, gay flowers, and sunshine surround you; at dinner, a glittering darkness in which the rustle of palm fronds softly accompanies the music of the orchestra. With the chef's delectable dishes before you and the memory of a pleasant day recurring to mind, contentment descends upon you and life seems very good in Jamaica. — F. H. B.

JAMAICA

Would I go to Jamaica again? Yes, indeed. What place can offer a more de-

lightful winter vacation? It has variety of climate, according to altitude and location, gorgeous scenery, and many modes of entertainment. The hotels are excellent and, in these days of the reduced pound, really low-priced.

In Kingston, I'd 'poke about' the shops and the native market, and drive out to the Castleton Gardens—a famous collection of rare tropical plants. I'd visit the Bog Walk, which is far more beautiful than its name.



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VISBY



Gate in City Wall

(From an etching by Caroline Armington)

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TRAVEL

AN ALPINE DISCOVERY

You who know and love Appenzell handkerchiefs of fairy-like fineness will surely want to visit Appenzell, their home town, when you are traveling in lovely Switzerland. It is a tiny village in the far northeastern corner of the country, away from the beaten track of the tourist and well worth seeing.

Take one of the excellent Swiss trains to St. Gall, the home of Swiss embroidery, and make this city your headquarters for the little journey to Appenzell and for one or two others. St. Gall (or St. Gallen) is an old, old city, founded in this far corner of Switzerland by the Irish, God bless them! The first building here was a hermitage built by a poor Irish pilgrim, Saint Gallus, in 614, and after his death there was founded a Benedictine Abbey which quickly became a flourishing centre of religious and secular learning. There is a fine old cathedral here, and in the museum are some of the most wonderful illuminated manuscripts in the world.

In a high part—Wildpark—on the outskirts of the city, overlooking the beautiful blue inland sea called Bodensee or Lake Constance, you can have tea and look across the lake to Friedrichshafen, in Germany, home of the *Graf Zeppelin*, which may be in its hangar or may be sailing above one of the seven seas. If you like, you can take a little train from St. Gallen to Romanshorn, on the shore of the lake, a boat from there to Friedrichshafen, and wander through the streets of the little old town, visiting the *Graf Zeppelin* in its home hangar, eating *Apfelkuchen* at a lakeside restaurant, and returning to St. Gallen in the sunset, lovely over the lake.

On a Sunday morning, or preferably on Corpus Christi Day, if you are in the neighborhood about that time, take a little electric car from the station in St. Gallen to Appenzell. You will ride up and up, through immaculate farm lands, green and smiling in the sunshine, to the tiny village set in the valley below Mt. Sentis, rocky and steep and white with snow. We went to Appenzell on a Sunday morning early last spring, and as we approached we heard the church bells gayly—yes, gayly—ringing over the valley. And down the roads and across the green fields came the women and men of the canton on their way to church. The women carried their best



silk skirts (and aprons of silk, too, all ruffled and embroidered) folded high over their arms to protect them from the dew, and gayly embroidered flannel petticoats fluttered in the gentle Alpine breezes. Rosy-cheeked and strong, they looked as though they had just stepped from tintypes of our grandmothers' time.

Some of the men wore small gold earrings, and smoked pipes with silver chains and silver lids—rather fancy! They were standing around the miniature city hall, — l'hôtel de ville, — which has mural decorations on the outside and is a most interesting-looking building, while the church bells were calling and calling in most beguiling tones.

Soon we all went into one or the other of the churches—we to the Catholic Church, a most beautiful one. Behind the high altar was a great window through whose gorgeous red glass the sunshine poured, making a dazzling light around the red silk cassocks of the altar boys and burnishing to a golden glory the great cross embroidered on the vestment of the young priest. After the service we walked through the little cemetery. On each tombstone—framed under glass—is a picture of the dead, and many children were buried there.

In the village is an old Schloss—looking just like the castle of your favorite fairy tale—and you will enjoy a little visit to it (it is now a museum) before you take your electric train back to St. Gallen and the twentieth century.—L. C. W.

QUIET ORVIETO

Take the afternoon train from Rome to Orvieto. I should stop at the little Hotel Duonio, which has one of the few bathrooms in the village, and whose keeper also owns the small café where you will dine. I say 'dine' advisedly, for one always 'dines' where there is Orvieto wine, and to drink this wine at its best you must drink it in Orvieto. The Cathedral, one of the finest in Italy, should, however, be the chief interest of the town, and to see it at its best you should see it at sunrise. I got up at six o'clock just as the sun's rays broke full upon the gorgeous gold and polychrome façade. The streets were deserted and the only sound was the soft chanting of the early Mass within the Cathedral. I hesitated between entering the church and making a tour of the town, but decided upon the



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TRAVEL

latter, for to me nothing equals the fascination of the 'awakening' of a small foreign village. Whether in Italy, England, or Mexico, one always discovers some characteristic intimate secrets of the natives. I wandered up one cobblestone street and down another, always discovering a fascinating garden gate or vista of distant valleys from a terrace. The blue smoke curled from chimneys of fantastic design, and now and then a cat meowed to warn his master of my approach, and a wooden shutter would open from above and a dark head peer out at the intruder. My only companions were the milkwomen, who greeted me with a friendly 'Buon giorno.'

An hour and a half will give one plenty of time to see the village of Orvieto, and then there will be breakfast, an inspection of the collection of art in the Opera del Duomo and the far-famed murals by Luca Signorelli in the Cathedral, but after one has rushed through the galleries of Rome or Florence there is more appeal in the simple quiet of this small hill town, its quaint picturesque appearance and its pure air, than in its art treasures which brought one here. — K. M. K.

BEFORE 1066

As soon as you step into the courtyard of the old Inn of Guillaume le Conquérant at Dives-sur-Mer in Normandy, you feel as though you had stepped back centuries into the intimate life of another age. Here in this flagged court, which so many famous feet have trod, with its cascades of roses and ivy, its quaint statues, its humming bees, you have a feeling of vital age. Here is not the dust-strewn antiquity of so many ancient show places. Here you become actually a part of the living past.

Guillaume le Conquérant is supposed to have been inhabited by the great Norman for whom it is named, before his invasion of England in



1066. It is but a short run in a car from Deauville, and in the season those in the know (which includes most of the celebrities of France) like to drive over for luncheon or tea. I have seen there on the same day, though in different parties, Patou, Citroën and his family, and the late Maurice and Leonora Hughes, then at the height of their fame. But you do not encounter tourists in numbers here.

The Inn, half-timbered in Normandy fashion, is built around a large sunny courtyard, overlooking which is a narrow wooden balcony rambling around the second story. From this balcony open the favorite bedrooms of many famed persons of the past. Here, for example, is Madame de Sévigné's, with her name on the door — apparently kept just as she left it.

Downstairs, the public rooms with their rich, dark paneling and immense fireplaces are equally fascinating, furnished with carved chests, elaborate chandeliers, rare old tables and chairs.

And the kitchen, — ah, that kitchen! — walled in tiles, beamed in dark walnut, an enormous blackened fireplace filling one entire end of the room, hung with myriads of shining copper kettles, pots, and pans — a sight to delight the eye of antiquarian or artist, housewife or gourmet. You may go into this fascinating cuisine and order whatever you please. Whatever your imagination can picture, they will be enchanted to prepare. You may stand there, if you are not lured away by the other attractions of the place, and watch your very own chicken roasting on an antique spit, or your own omelette frying in an ancient copper pan — if you are like me, able to think only of ordinary things, when humming birds' tongues are indicated.

Eventually the waiter, with the reverence of his kind, will lay out your repast on a table in the historic courtyard. And, delightfully, you will sun yourself and gormandize, if you never did before, in this lovely quiet garden of a thousand years ago. — E. L. MacB.

What unique places have you discovered in your wanderings, the knowledge of which you can share with other travelers? We shall be glad to receive short articles of this sort, of from three hundred to four hundred words, especially those describing places which are not familiar to the average tourist. Five dollars will be paid for each article accepted and postage should be enclosed if rejected articles are to be returned. Address, TRAVEL EDITOR, 8 Arlington Street, Boston, Massachusetts.



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Flick a piece of Steuben glass with your finger nail. You'll hear the pure musical chime only the clearest hand-blown crystal can give. Notice the beauty of the cutting . . . each stroke made by hand!

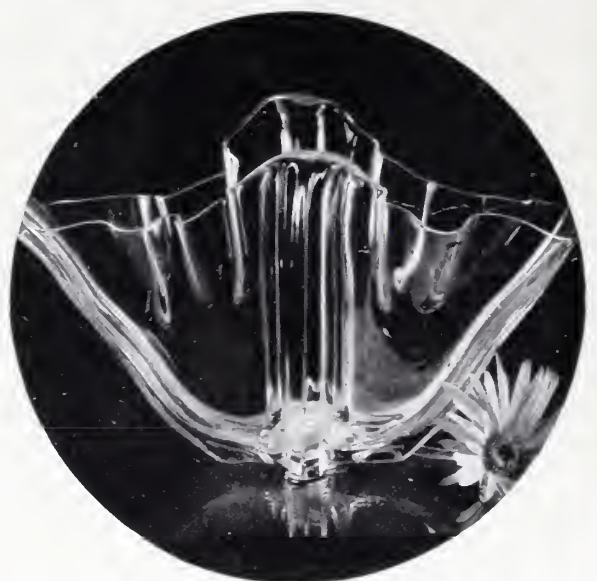
Lovely as museum pieces. Yet Steuben is remarkably low in price. You can now obtain a Steuben bowl for as little as \$3.50! Stemware from \$24 the dozen to \$296. A small printed label identifies each piece.



▪ (Above) STRAWBERRY MANSION, a magnificent Steuben urn as unmistakably a work of art as the finest museum pieces. Hand-blown and hand-engraved, its clarity, delicacy of design, and intricacy of cut could never be achieved in machine-made glass. \$35.

▪ (Left) Modern simplicity is the keynote of a handsome Steuben bowl with balanced design of deeply cut and clear divisions. Only \$8.00. A delightful companion vase for taller flowers is only \$7.50. Either bowl or vase would make a distinguished wedding gift.

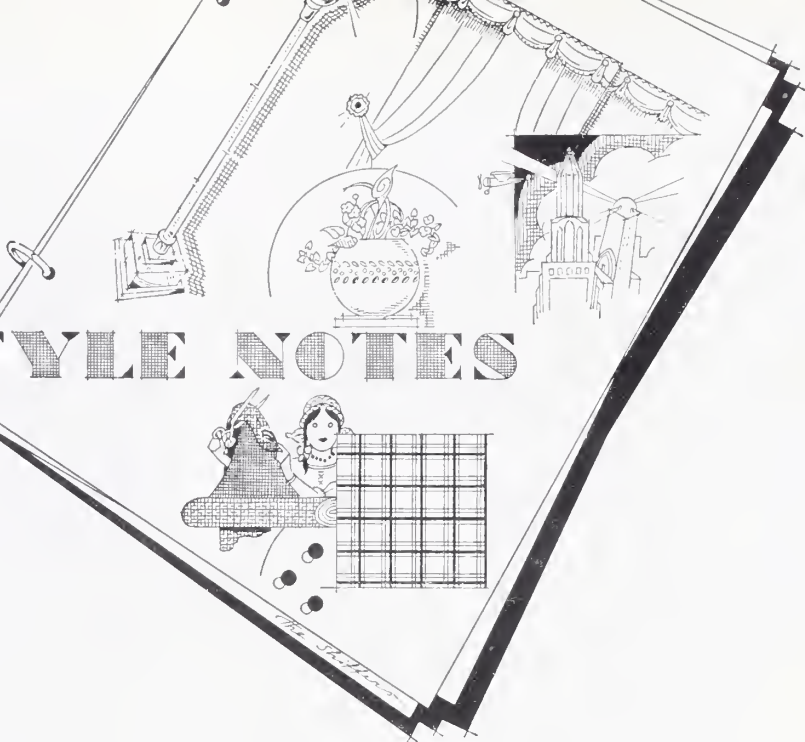
▪ (Right) Graceful and bright as the opening petals of a flower is this fluted Steuben bowl. Yet not at all fragile. It is blown of a substantial thickness for practical daily use. Flowers arrange in it easily and graciously. In clear crystal or shaded two toned. Marvelously, only \$4.00.



Steuben crystal

Product of Corning Glass Works, Corning, New York

BEAUTIFUL STYLE NOTES



Perhaps the hold that crystal has on the imagination may be traced in part to its story-book quality — was not the slipper of Cinderella made of glass? Certainly this glittering medium is very much to the fore in the decorative field, and a new interpretation is seen in a floor lamp for indirect lighting which has a modern block base and long shaft of clear crystal. When lighted the lamp gives an effect of classic beauty. Tinted panels of Lalique crystal used as door and wall decorations achieve a gratifyingly luxurious effect, and surely the ultimate in unusual tables is seen in one having a lacquered wood top and crystal blocks cemented together to form the sides. Lovely old English table services are being reproduced in hand-cut crystal, and a spherical flower bowl in this series has faceted cuttings which dazzlingly reflect the light.

Wallpaper borders, if not running rampant, are certainly running exuberantly up and down and around. Papers designed in swag effects are used in place of architectural cornices and often continue over the windows as valances. In a Victorian room, for instance, was seen a wallpaper valance with precisely festooned loops in yellow on a white ground, caught with ornamental bosses in gray with gray mouldings. Narrow borders are used above wainscots, and to emphasize door and window trim they are even seen on the doors themselves, outlining the panels.

A new note in valances is stressed by our correspondent in Paris. There, she writes, one of the large department stores is selling valance boards of shining copper or aluminum, in a fixed width, but cut to required lengths. Smart accompanying accessories are tie-backs of the same materials.

The bright star of the Modern rises. Although the Victorian, Empire, and German Baroque constellations may continue to command the allegiance of many, the significance of this younger and more austere luminary cannot be denied, and it is pointing now to the skies above the Century of Progress Exposition in Chicago.

At the World's Fair will be shown for the first time in America the accumulated products of our best modern designers and manufacturers; there, for the first time in the history of our contemporary art, we shall be able to study en masse the accomplishments of the most progressive of our artists in this highly specialized medium.

That naïve peasant influence, which has left its imprint on so many of our surroundings, is now weaving its way into the new drapery and upholstery fabrics. In these, pattern plays a minor part except as an accessory to warp and weft, and color has been subordinated in the interest of texture. Homespun and tweeds are to the fore and, divested of their more provincial characters, are skillfully used in sophisticated modern rooms. Cotton, rayon, linen, and raw silk, used singly or in unique combinations, are producing most interesting results. Trimmings, too, have succumbed to the peasant influence, as is noted particularly in the white fringes splashed with vivid color.

To many of us there is a suggestion of gayety lurking around the edges of plaid and polka dot, and perhaps it is because of this psychological effect that plaids are being used so widely to-day. In Paris, so our correspondent tells us, plaids are widely used in table linens, bath towels, blankets, curtain materials, and carpets, and the gay effects achieved should do a lot to cast a spell over Old Man Depression.

It is interesting to note that modern French designers of furniture are leaning toward the conservative and emphasizing better proportions and curved lines in their work. New and fascinating inlay effects obtained by combining various grains of one wood are also in evidence. Although brilliant finishes are used for walnut, mahogany, maple, rosewood, and sycamore, oak looks particularly smart with a dull finish and is sometimes rubbed with a creamy pigment which produces a powdery effect. Flat chromium-plated metal, copper, gun metal, and gold-dipped metal are effectively used as bases or trim for the finest wood furniture.

*"There—the last
Aero Convector's in . . .*

* THE
AERO
CONVECTOR *



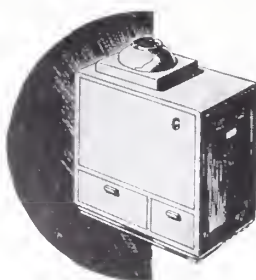
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House Beautiful

As announced in the last issue, we are presenting the *House Beautiful* this month in a new dress, for it is important that a magazine, and especially such a magazine as *House Beautiful*, which records the spirit of the times as expressed in the changing arts of the home, should in its every aspect keep in step with the times. A magazine cannot consistently reflect the constantly changing mood in its contents and at the same time acknowledge only the past in its presentation of this contents. Dealing with contemporary material, it must offer it in the contemporary mode.

The type face which we have selected is, we believe, one of the most pleasing and easily read of the modern designs and blocks into an attractive text page. It has also weight of color, which allows it to take its place in the composition of the page when there are illustrations and not be dominated by them, a fact that is not true of most of the old type faces. This is the more necessary to-day since photography too is showing a constant advance in form and technique, and is more and more characterized by light and shade and planes of color rather than by a meticulous rendering of multitudinous detail. Such illustrations must be considered less for themselves alone than as integral parts of the whole. Thus type and illustrations play together and supplement each other in contributing to the appearance of the entire page.

With such equipment in hand as this newer photography and this more flexible typography, we can dramatize those articles that have display value by giving them a poster-like presentation. At the same time, our new type, because of its very legibility, accommodates itself to the slower-paced articles which have greater substance and invite a more leisurely perusal — articles that will, as in the past, be constant features of the magazine.

To those who may breathe a small sigh of regret at the transformation of a friend who has long appeared in familiar habiliments — and it is peculiar to adult psychology to dislike change — we can only say that there must needs be change whether we desire it or not. It is a truism that either we progress or we retrogress. Our new page expresses a development consonant with the time. In adopting it we are but adhering to *House Beautiful* traditions.



Roland E. Coate designed the house shown on page 101 of this issue that won first prize in the West-of-the-Mississippi Group in our last competition. This house speaks for itself so eloquently that we have had merely to give it the floor. Mr. Coate writes that this is the second house which he has designed for Mrs. Fudger, —

the first one was published in our September 1927 issue, — and cites this as an example of how much an intelligent client can do toward the furthering of good architecture!

Spring Flower Show notices are pouring in, for no depression can suppress activities in this popular field. March 13-18 for Boston, March 18-26 for Cincinnati, March 20-25 for New York, March 25-April 2 for St. Louis, March 27-April 1 for Philadelphia, and March 31-April 8 for Chicago are some of the dates already listed. In Cleveland the enterprising Garden Centre will have a month of garden advice directed by the landscape architects.

Mrs. William H. Cary, who completes her flower arrangements this month with a triumphant flourish, writes that her book on this subject, which is illustrated by a large number of the beautiful photographs by Mrs. Nellie D. Merrell, will be published by Dodd, Mead & Company in February.

Mrs. Grace E. Chaffee's balancing of the assets and liabilities of her garden will strike a responsive note. Of her house, which she described in our February 1932 issue, she writes, after telling of its many interested visitors, 'I sometimes feel sorry for the little house, having to be always slick and clean and ready for inspection.'

Mrs. James C. Rogerson and her sister, Mrs. Averell Meigs, are the Arden Studios which are represented in our 'Rooms of Distinction' this month. Mrs. Rogerson is also Vice President of the American Institute of Interior Decorators and Chairman of its National Publicity Committee.



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NEXT MONTH

Next month there will be featured some of the wallpaper borders, those new beds that are so comfortably surrounded by cupboards, and pillows correctly designed for their place. Many illustrations of rooms will show suggestive and novel ideas, a beautiful old house built in duplicate for twins will be described, ways of adding a porch to different types of houses demonstrated, and an article, 'Roses Anywhere, by Mr. J. Horace McFarland, will tell of his success in growing these aristocrats in places other than beds especially devoted to them.

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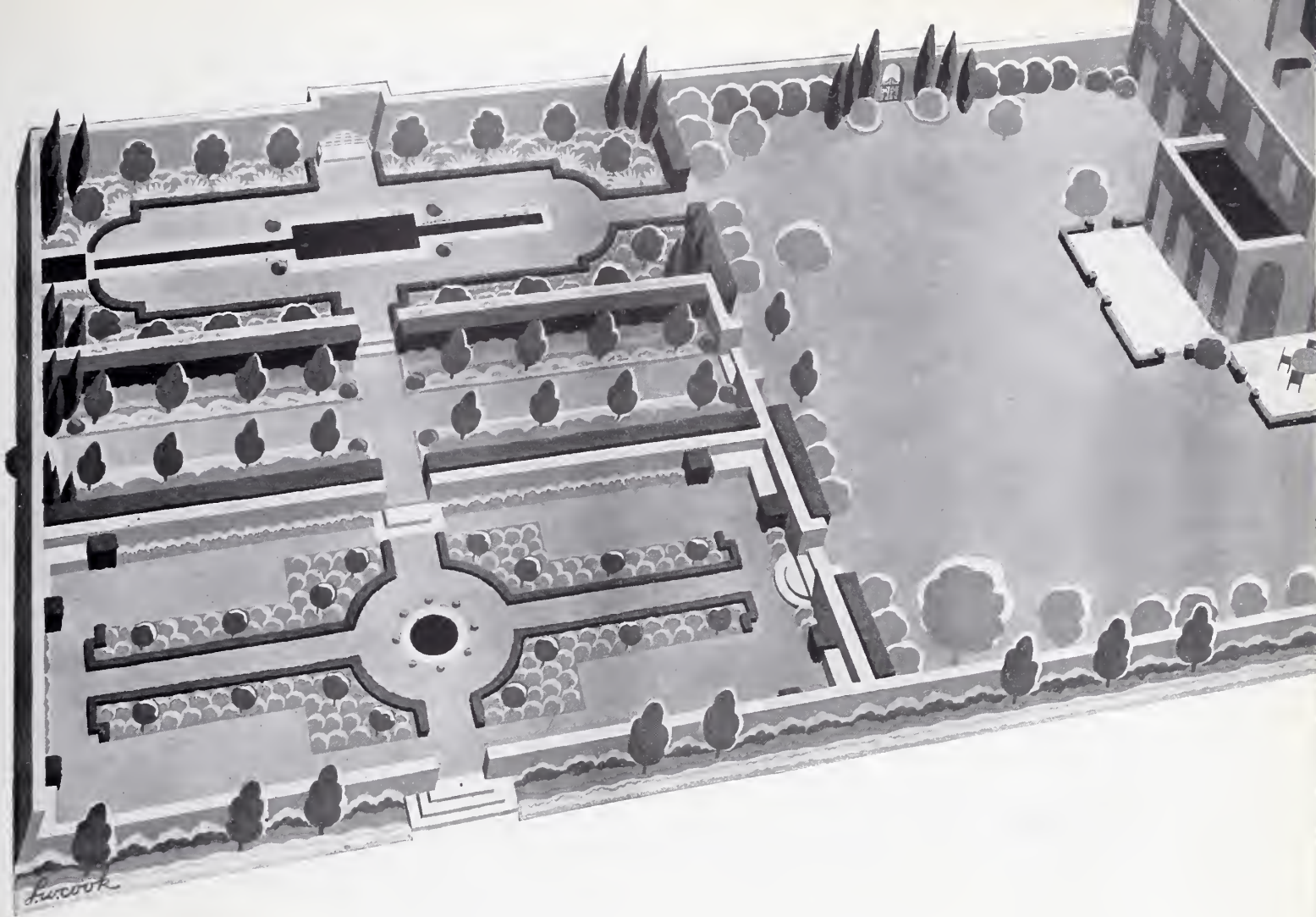
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otographs by Paul J. Weber

This central garden on axis with the sunroom has a border of perennials on either side of a long greensward, at one end of which is a blue-bronze figure by Anna Coleman Ladd



A BLUE-RIBBON GARDEN

THE GARDEN OF

MRS. HOLDEN MCGINLEY

in Milton, Massachusetts

By ETHEL B. POWER

ELLEN SHIPMAN

LANDSCAPE ARCHITECT

Given land gently sloping to meadows on the south, massive trees on the west and north, the low range of the Blue Hills beyond the meadows, and a dignified Georgian house of brick, what kind of garden should be built on this site? This question is answered in the illustrations, because the garden made here by owner and landscape architect strikes one at once as just the kind of garden that should be here. Built across the contours of the land, it is divided into three long, narrow gardens on successively lower levels, each one self-contained and with its own architectural features and special type of plants, but all held together by the surrounding whitewashed brick wall, by the transverse path which gives a vista through each to the hills beyond, and by the quality of the planting. This quality is an important characteristic of the garden.

These terraced gardens extend from the lawn just beyond the sunroom at the end of the house to the very trunks of the veteran trees, but are separated from them by the enclosing wall. Below the three gardens and parallel with them is a spring border less formal than they are, but equally distinguished in its planting. This continues

also in front of the terrace at the south of the house.

The central one of the three gardens is directly on an axis with the door of the sunroom. This is a long, narrow greensward with a border of perennials at each side, and is uninterrupted from entrance gate to the bronze figure in the niche at the end. A Carolina hemlock hedge and low walls with posts covered with climbing roses separate this unit entirely from the other two, and a particularly rich and varied effect is obtained in the choice and combination of plant material. The upper garden is planted with iris and peonies. It has a central bluestone-bordered lily pool extending the full length of the garden. Around the sides of this garden are beds bordered with low hedges of clipped yew, but near enough the pool to be reflected in its aquamarine surface. Flowering shrubs and cedars are used with the iris and peonies to give variety of texture, color, and form. The third or lowest garden is the rose garden, with polyantha roses, variety Golden Salmon, around a central pool, and in the various beds standard and bush roses, both hybrid teas and hybrid perennials, in apricot, copper, and yellow tones.



The long spring border I was fortunate enough to see at its height. Here a veritable tapestry was woven of tulips, shading from lightest to deepest pink, with the dark notes under double-flowering peach trees, pansies, *Phlox divaricata*, espaliered fruits, the pearlbush, and flowering almonds. Here was gay and shimmering color flung to the sun in profusion, but held within the bounds of visual harmony. Here were contrast of form and texture and irregularity of height, but here also was order, given by the carefully massed and interwoven colors and the continuing background of whitewashed brick wall.

The Massachusetts Horticultural Society last year awarded this garden a blue-ribbon certificate because of its 'great charm and restraint' and because it is 'planted

Herbert W. Gleason





in an unusually interesting manner.' With surroundings of such positive character as seen in the height and depth of trees, the architecture of the house, and the spacious views, this garden, in order to hold its place as a vital part of the landscape, must of necessity have the definition of form and designed planting that has been given it. As it is now developed, it successfully supplements the house and extends its character into the grounds, but it also fulfills the purpose of a garden by providing an out-of-door living space which has intimacy and the same charm of detail that a well-designed room has. The special qualities of charm and restraint, for which the award was made, are apparent in every part. And not only are careful forethought and planning discernible, but also the courage to hold the garden to its original conception and best expression.

Because we must, when we design our gardens, first produce the very elements that we shall use in our picture, we are apt to become absorbed in this mere act of growing and to forget the purpose for which what we may (*Continued on page 118*)

in the upper garden (opposite page) is a bluestone-bordered lily pool which is extended the full length of the garden by narrow channels. In the beds along the wall are iris and peonies bordered with low hedges of clipped yew

At the corner of the house and sunroom (left) there is a purple wisteria pruned and trained to bring out its utmost beauty

In the spring border (bottom of opposite page) tulips in every shade of pink, the pearl bush, flowering almonds, and espaliered fruits yield a mass of gay color

Pink daphne, pink dogwood, and cedars enhance the beauty of the old wrought-iron gate (above) which leads from the drive to the lawn

The vista across the three gardens at the right shows steps leading to the pool in the rose garden and the lovely yellow Emily Gray rose covering the walls



A SANCTUARY FOR GUESTS

By MARCIA MEIGS

EVERY house, no matter how small, needs a downstairs dressing-room, or at least a separate coat closet where guests' belongings will be safe from the ravages of small boys searching for their baseball mitts. In the average house the family closet is a grand melee of coats of all types and sizes, golf clubs, tennis rackets, galoshes, sneakers, and stray mittens — with, usually, a telephone extension to make the chaos and confusion complete. This strange conglomeration of clothes and sport accessories seems to be complacently accepted as part of the family closet, — to be in fact the *raison d'être* of that ubiquitous holdall, — but it seems too much to expect that this miscellany should also include guests' wraps. Therefore, we repeat, a downstairs dressing-room is an essential in every home as a place where guests can leave their coats, take off their hats, and pull themselves together.

Such a refuge, besides being a practical addition to a house, can be also a decorative one, for the powder-room or cloakroom can be considered apart from the rest of the house and made more dramatic than rooms used constantly by the rest of the family. It can be whimsical, gay, dignified, or stately. It can be worked up by using the pet hobbies or the profession of the owner as the decorative note. In fact, with a decorator to encourage or restrain her, as the case may be, the owner can let herself go in her powder-room and do the things she has always longed to do, but timorously left undone.

The powder-room is an extremely easy room to provide for and furnish. It has really only five requisites — privacy, coat hangers, a fully equipped dressing table of sorts, a mirror, good lighting and plenty of it.

I recall instances in small houses and apartments where a large closet has been attractively papered and lighted and used for this purpose. One in particular, decorated by the Arden Studios, stands out in my mind. A small room about four feet square, intended as a closet in the original plan, has a yellow-toned paper that seems to increase the size of the room. There are unusual rust-colored iron coat-hook brackets on one wall, and a hexagonal mirror on another, with a rose-rust shelf below to hold the toilet set. A small chair completes the decorations and all the necessities of a powder-room.

Another clever conversion was that of a hallway which ran from the foyer to the bath adjoining the guestroom. Here again a color was used that made the room appear larger, and due to the narrowness of the hallway a tiny ledge, just big enough to hold a brush and comb and powder box, served as a dressing table.

Elizabeth Peacock has used a remarkably ingenious device in a small room in the house of a man keenly interested in the theatre. Old Italian costumes and masks are depicted on the walls and also decorate what seems to be a built-out closet. Further investigation discloses a tiny washstand, light, mirror, and towel rack in one half of the closet, and complete dressing-table equipment in the other.

A most complete and compact arrangement by A. Kimbel and Son is shown in one of the illustrations. It has been made into an octagonal room by placing a door across each corner, one to the entrance hall, two to closets, and the fourth to a lavatory. Long mirrors on the backs of the doors, besides being charming, decoratively speaking, give the guest an opportunity to survey the general effect from every angle.

Murals do much to enhance a powder-room — whether they be painted, photomural, or what you will. In the dressing-room illustrated from the Arden Studios a Persian design of colored paper applied on a silver background frames the doors and baseboard and flanks the painted mirror and wall bracket. The dressing-room (also illustrated) of another collector of Oriental antiques, this time of Chinese things, has (Continued on page 119)

The dressing-rooms indicated in white on the floor plans demonstrate how easily such rooms may be incorporated in typical small houses

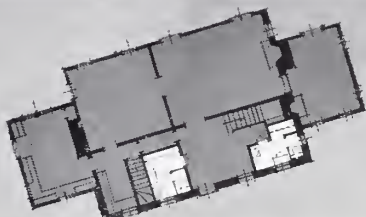




Richard Averill Smith



Samuel H. Gottscho



In the dressing-room at the left is a modern dressing mirror which shows Chinese influence. The pedestal and side wings of this are of black and silver glass, the mirror of clear glass, and the canopy of black and silver carved wood. The walls are of two-toned stippled parchment-yellow. Opposite, as the reflection shows, is a black, red, and silver day bed. Lenygon & Morant, Decorators

The room at the upper left has silver and gold papered walls, chromium dressing table and stool, and chromium tubular lights. The leather seat of the stool and the toilet articles are lacquer red. J. C. Demarest Company, Decorators

In the small dressing-room with shelf and mirror, the walls are of silver leaf on which are pasted paper murals by Alice Donaldson. Such a dressing shelf can be placed in even a small closet. Arden Studios, Decorators

The room in the upper right corner has old French wallpaper with a terra-cotta ground, an Empire dressing table, and Biedermeier chairs upholstered in gold satin. Elsie Cobb Wilson, Decorator

In the octagonal room at the right, decorated by A. Kimbel & Son, the walls are of white, the rug yellow gold, and the Directoire furniture white and green, as are also the panels over the doors

Drix Duryea





GARDEN, INC., in account with ME

By GRACE E. CHAFFEE

TO-DAY as I stepped into my garden, I did a sum in my head. I sat down by the sundial and totaled up the profits and losses of last season — garden accounting, as it were. Did the results of last year show a net return on labor and management and capital expenditure, or would it be better to trundle the wheelbarrow into the cellar, hang up the hoe and the dibble, and take up golf? Now was the time to take stock and decide.

I began with the house at the back, where it met the stone terrace under the pergola, the back wall of my outdoor living-room. A winter's dirt had left a thick deposit on the white shingles. I sighed. A white house, like any other ideal in this grimy world, is all very well as a goal, but rather difficult to attain. The green blinds had faded so that they failed to match the cedars by the rock wall. The blinds, at least, must be painted. The rock steps had settled out of line. A new frost crack accounted for the teetering in the second one as I came down. And the brick of the cellarway needed pointing up. How could mortar melt away from between cracks? The Geraniums on the coping, in my imagination a beautiful red, had bloomed into a sickly pink, ghastly against the chrome-yellow pots. And the pots themselves had been too porous to hold moisture. Even the pergola looked tipsy. There was too much to be done. Why start at all?

But other departments needed to be invoiced. I must go on. The hardy border came next, that border so well balanced between shrubs, peonies, lilies, and iris, with plenty of room between for the first aid of annuals. Forsythia was too loose-jointed, after all, to use as a background. I must move it against the house. But that would mean uprooting the lilac, Ludwig Spaeth, just getting set

into its corner, sturdy Teuton that it was. Besides, the drippings from the porch might kill the forsythia just as they had the Rugosa rose, whose dead stalks reproached me. *Spiraea thunbergi* would have to come back. After all, history is written by survivors. Next to the forsythia, *Philadelphus virginialis* had crowded against the Russian-olive in a most unmaidenly manner. And the Japanese quince had shoved the flowering almond out of sight. Nothing would do here but a general pulling

out and replanting. I groaned in spirit. That would mean the front of the border as well.

I gave it my attention for a moment. The iris, for instance, planted with such hope that hot July day, how had it fared? Princess Beatrice had bestowed her royal favors with a lavish hand, but Lord of June had rotted in the ground, and Lent A. Williamson had stubbornly refused to bloom. The pink peony, Therese, had been planted by mistake next to red Longfellow. It must be moved, and that would be another season without bloom. And the Canterbury-bell next to the Delphinium hybrid did not give either one a chance to show its lovely color. Color schemes were all very well before the fire on a winter evening, but they did not always work out. *Lilium regale* had been eaten by the mice and *candidum* had not come up either. Planted too deeply, probably. How did one ever know?

Moving down the log steps, I went into the lower garden. Here gravel paths terraced the slope, the ferns and ladyslippers filled the ravine. At least, it was planned that they should. But the gravel had washed away in the spring thaw, and late in the fall a deep root of poison ivy had thrust up its red leaves among the ferns and Japanese spurge. I walked along the path it had pleased my fancy to plant to primroses. *Primula veris* and *vulgaris* alike had disappointed me. Only three out of two dozen had come up last year. Probably there would be none this year. Middle-aged females should have done with primrose paths, anyway. I would plant pansies and accept the inevitable.

I glanced at the pool on the other side. If there is anything more depressing than the bare rocks of a pool (*Continued on page 119*)

A Week-End Lesson in

FLOWER ARRANGEMENTS

By KATHARINE T. CARY



In this 12" glass vase with tiny red stripes are tenuifolium lilies, yellow Violas, one deep yellow zinnia, and a purple petunia for accent

3

In the third and last Lesson

Six Arrangements

are made for the

Flower Show

As a stunning arrangement for a large hall, feathery Bocconia poppies, single white hollyhocks, white Lysimachia, and two of the large Bocconia leaves are used, with one of these leaves turned the wrong way so that its gray-black repeats the gray of the Tuscany silver vase

WHEN Lucy and Dora looked out of the window Monday morning, the day of the Flower Show, it was raining, although the sun was trying to break through the clouds. 'This proves how wise you were to have the flowers all picked and in the house,' said Dora, 'otherwise we should now be sloshing about in the rain trying to find some unspoilt ones. As it is, the cellar is filled with the beauties we picked yesterday.'

'And we should begin to work upon them at once,' said Lucy, 'since everything must be in the Show by twelve o'clock, and I cut and practically arrange everything before I leave here so that they all are ready to put into the vases at the Hall. I am going to enter six of the ten classes given in the schedule to-day, and we shall have to send vases and flowers down in the station wagon. The first class is for an arrangement in a large hall. For this I am going to use a Tuscany silver vase, somewhat like the one that held the Madonna lilies the day you arrived. In this we will put those Bocconia poppies which are now at their height with their white and feathery bloom, and with them the big flowers of the single white hollyhocks. I burned their stems last night and they are standing up nicely this morning. We will add

Photographs by Nellie D. Merrell





The keynote of this still-life group is orange, red, and yellow, with gaillardia and orange and salmon zinnias as the dominants, Buddleia and econite as a background, scabiosa, petunias, blue-gray Salvia to fill in, and Pentstemon barbatus torreyi for height. The effect is lightened by a few bright yellow snapdragons

In the copper container below are yellow and salmon gladiolus, sprays of monkshood, and Echinops, all colors that harmonize with the brilliant copper tones

some of the white *Lysimachia*, as it takes such good curves, and near the centre, at the rim of the vase, we'll use two of those enormous *Bocconia* leaves, one turned wrong side, as its gray-black repeats the gray of the silver vase.'

With that one planned, they turned their attention to the next class, which specified, 'Flowers in a glass vase which is not over twelve inches.'

'That white glass vase, somewhat modernistic, with the tiny red stripes,' observed Lucy, 'is about twelve inches high, or less, and I have a few *tenuifolium* lilies which are the same violent orange-scarlet as the stripe on the vase. We will use these and, to add a yellow note, put in these three yellow *Violas* at the front, with one deep yellow zinnia and an accent of purple petunia. These certainly will make a strong contrast, but with so few flowers in this vase, every one must tell.'

'That certainly is a stunning combination,' exclaimed Dora, 'but are n't you going to put in something higher than these? It seems to me that in such a tall, narrow vase, this looks rather thin on top.'

'You are perfectly right, Dora,' answered Lucy, 'and I am glad you saw it, because I was just trying to think what I could use to build up behind that line of red and yellow and give more height to the red lilies. I think this mottled leaf of the porcelain-berry vine is good; it has red stems, and is so graceful that we might use several sprays of it and a few tendrils to fall down and make one side uneven.'

Dora lifted out a big bunch of salmony-brown *henryi* lilies. 'These are too lovely,' she said. 'What class are they for?'

'I have been watching those for days, in the garden,' said Lucy, 'for this class in the schedule which says, "Lilies with or without other flowers." I am going to put great sprays of trumpet-vine flowers with them, in that old blue-green Chinese vase, on a black stand. I could n't find anything in the garden tall enough to go behind them except the seed pods of the *Bocconia* poppy, but

those seed pods are the same pinkish tan as the lilies and are lovely with the Chinese vase. Besides, the lilies are so definite in form that they make a beautiful line against the *Bocconia* seed pods.'

'Do you know, Lucy,' said Dora, 'this vase you are arranging is all a study in tans and yellows and salmony browns. You are using





At the left, salmony-brown henryi lilies with sprays of trumpet-vine flowers and seed pods of *Bocconia poppy* are grouped in a Chinese vase. At the right, for a group in the 'French manner,' are roses, large lavender frilled petunias, lavender *Physostegia*, *Delphinium*, blue *Platycodon*, raisin-colored monkshood, pinkish *salpiglossis*, and a spray of pink berries from the *viburnum*

many shades, but no strong contrasts of other colors, as you have done with all the others. Have you planned it that way for some especial reason?'

'Indeed I have, Dora, and I am glad you reminded me to speak of it,' answered Lucy. 'The Chinese vase has quite a little design on it, and I do not, as a rule, use any container for Flower Shows that has much design, as it is confusing with the many forms of the flowers above it, but this vase is such a good contrasting color to the henryi lilies that I am using it, though keeping my flowers in all shades of browns and yellows, getting my effect by the strong form of the lilies and trumpet vine instead of by color contrasts in the flowers. I think of the six arrangements we are doing to-day this one is my favorite. What is next?'

A combination of many varieties of flowers in any kind of container,' read Dora from the schedule. 'Oh, yes,' laughed Lucy, 'this is where I am going to let myself go. I have picked almost everything in the garden for this and I am going to think out my color masses rather carefully — to give the effect of a still life. The keynote will be orange, deep reds, and yellows, and the perennial *gaillardia* with orange and salmon zinnias will be my

dominants. We will put in some *Buddleia* and *aconite* as a background, to give a needed purple accent, and a few bright yellow snapdragons to lighten it up. The deep brownish red of the tin container under the wire is a heavy color, so we will place some bright red zinnias near the front and fill in with *scabiosa*, petunias, and blue-gray *Salvias*. We must use that *Pentstemon barbatus torreyi* here somewhat for height — in the background, because the color is so good. And now do look. You might think we were composing a Dutch flower piece, for everything is in, but the colors are all harmonious!'

'Now there are but two more classes for you in the schedule, Lucy, and one says, "Any kind of flowers in the French manner." What vase are you going to use for that?'

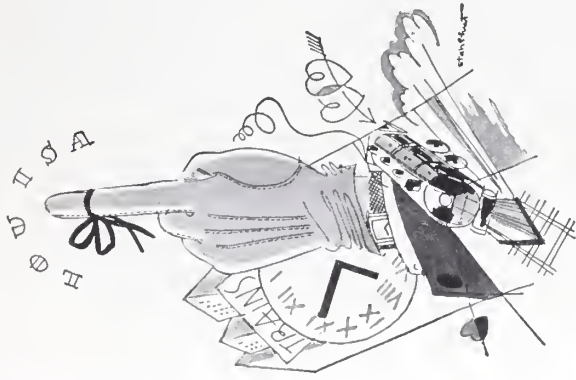
'A very old one,' answered Lucy, 'and I am really afraid to put it in the Show, for fear something will happen to it. It is one of a pair that belonged to my great-grandmother, but I really must use it, as the color is so good. The deep blue of the vase with all its gold trimmings will be lovely to hold those long-stemmed roses and the huge lavender frilled and striped petunias. Again we must have a combination of mauve and pinks and purple and blues, to be in the French spirit. We will put (Continued on page 125)



BOXES FOR USE AND DISPLAY

Boxes for every need can be found decorated to fit into our modern rooms. A white glazed-chintz box, for instance, has crossbar ribbons of scarlet and is lined with scarlet lacquer. A pink suède box is bound with chromium and lined with yellow lacquer. A white satin box has a band of yellow ball fringe and is lined with yellow. Another white chintz box has cross bands of black ribbon with a black glass knob. Brown moiré with white silk fringe, and brown and yellow and white and scarlet woven ribbons, also add their decorative touches. The size of the box with the knob is 5" x 3" x 2". This will give an idea of the size of the others. Courtesy of Daniel Watson Studio

...and so to Town



By MARGARET FISHBACK

I love Louisa. Louisa loves me. Oh boy, am I sitting pretty! Great Scott, am I going to make my train? Hi, Bob. Hi, Joe. O.K., Jefferson, good boy; meet me at 5.11. I'll be out early to-night. Whew, that was close, eh, Joe? And I *had* to catch it, for I've got to be in town before nine to-day and do some shopping on the way to the office. Our first wedding anniversary's Saturday and I've heard it's not tactful to forget birthdays and anniversaries. No, it's really no hardship; we're buddies and all that; and she is n't really hard to please, either. But you know how women are. Even if they don't come right out and say you showed poor judg-

ment, you can tell from the way they thank you and the sort of, well, restraint, that you have n't hit the nail on the head if you have n't. So I hunt hard myself and then I ask somebody to help me decide, and so far I've shot a pretty high average of bull's-eyes. Besides, it's the surprise as much as anything. Louisa's such a one for surprises. She hates to be asked what she wants. She says she'd rather have a poke in the nose if I thought it up myself than a diamond necklace she had to ask for. She's such a kid about birthdays and Christmas and Valentine's Day, and so appreciative, that I make a point of giving her little presents for herself or her Scottie or the

house every month or so. Yes, I know the boys say I spoil her, but it's worth it. We keep happy and peaceful, so what if she *has* got me wrapped around her little finger? Maybe I like it, and maybe I've got her wrapped around mine. Those things work both ways.

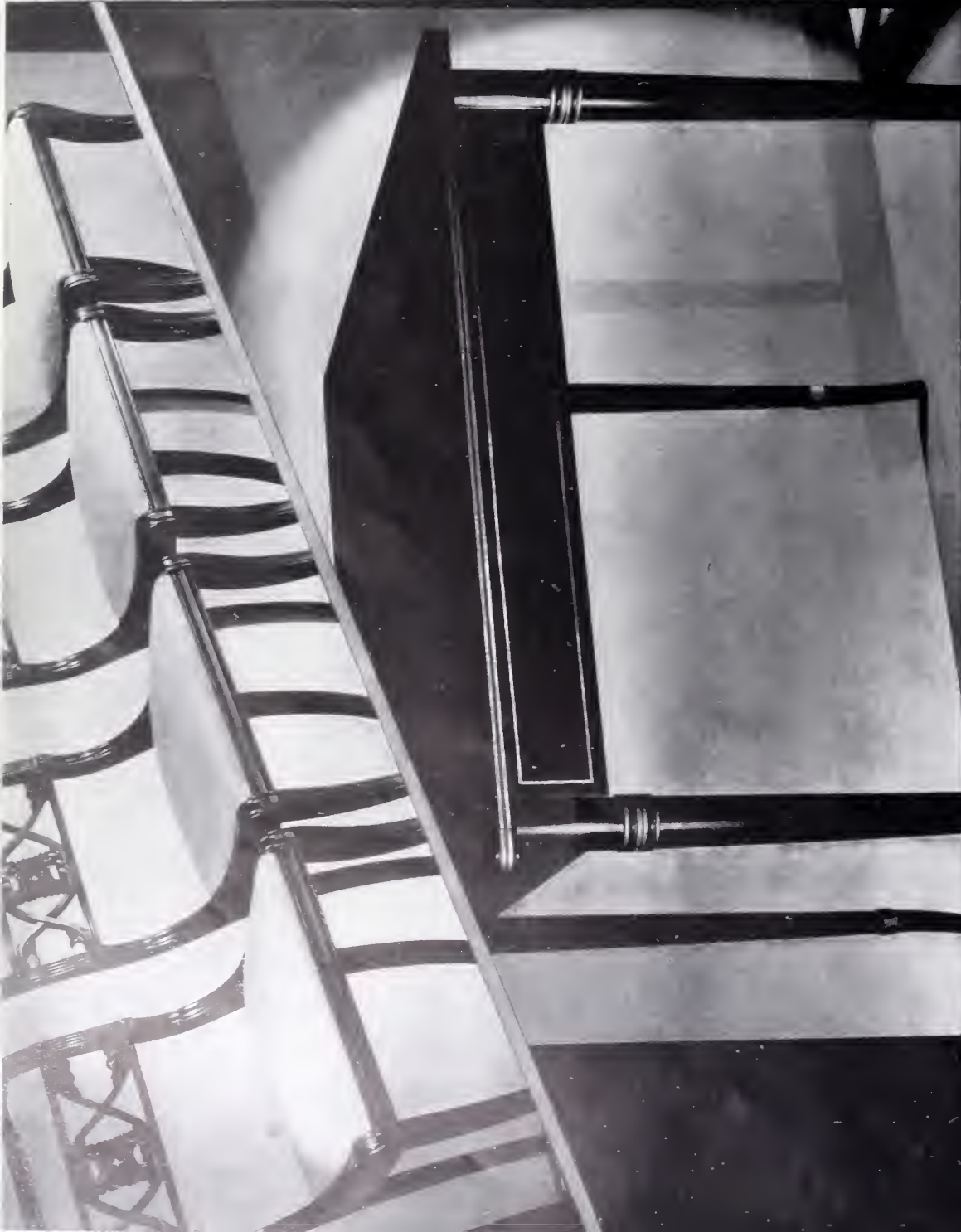
Oh, sure, I admit we're young yet and we have n't been at it long, but we might as well make it last if we can. Besides, our house is still so new Louisa really needs a lot of things we have n't got. She's mentioned a dressing table several times lately — not that she's really asked for it, or even hinted. It's just

come up in the conversation when we've been dressing mornings. And I've pretended not to notice, so I know she'll be surprised if I cash in with one. Then she's spoken about fixing up the garden and how we'll be needing vases and baskets and garden furniture and spouts and things in the spring. So there are plenty of odds and ends I know she wants, though she's mentioned them so casually that she'll be completely surprised whatever I get and will ask me how in the world I managed to hit on exactly what she'd been hankering for ever since I took her off her old man's hands.



PICTURES AHEAD—Covet as you go





Photographs by David J. Koser

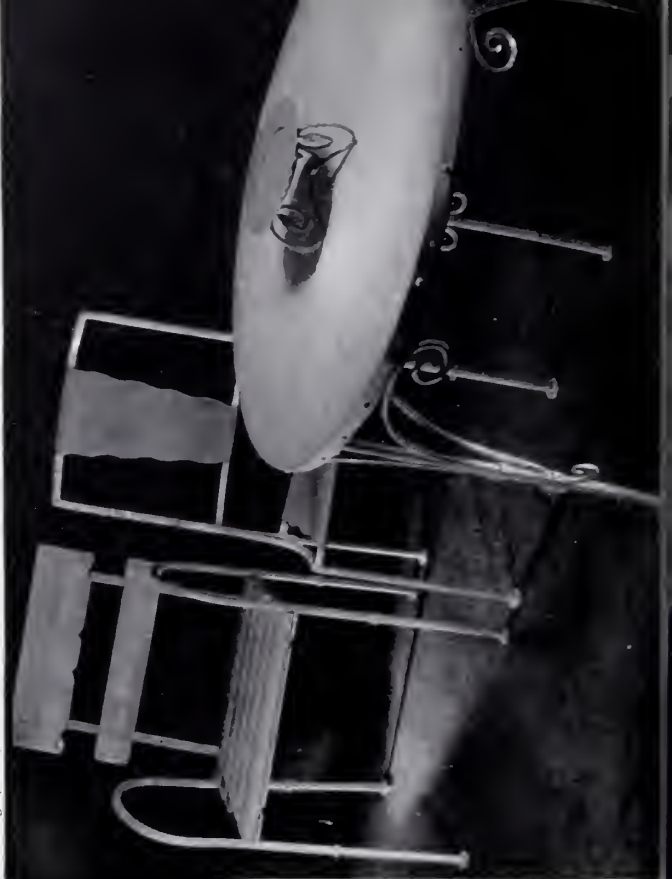


and

these are the things that passed in mental panorama through young Darby's mind after several exhaustive early shopping expeditions for gifts to celebrate his and Louisa's first wedding anniversary. Some of these Louisa received, some she did n't, but you can buy any of them by writing to HOUSE BEAUTIFUL, 200 Fifth Avenue, New York City, where, if you enclose a stamped and self-addressed envelope, you



2A



and are upholstered in white rope cloth. They may also be had in mahogany or antique white and gold lacquer. The Directoire table has the same delicacy. It is 38" square and is finished in black lacquer with gold trim

2. For the wall fountain is the decorative cast-lead sea horse, 17" long, designed by Louis Conne, or the amusing frog spouts in antiqued French bronze (2A)

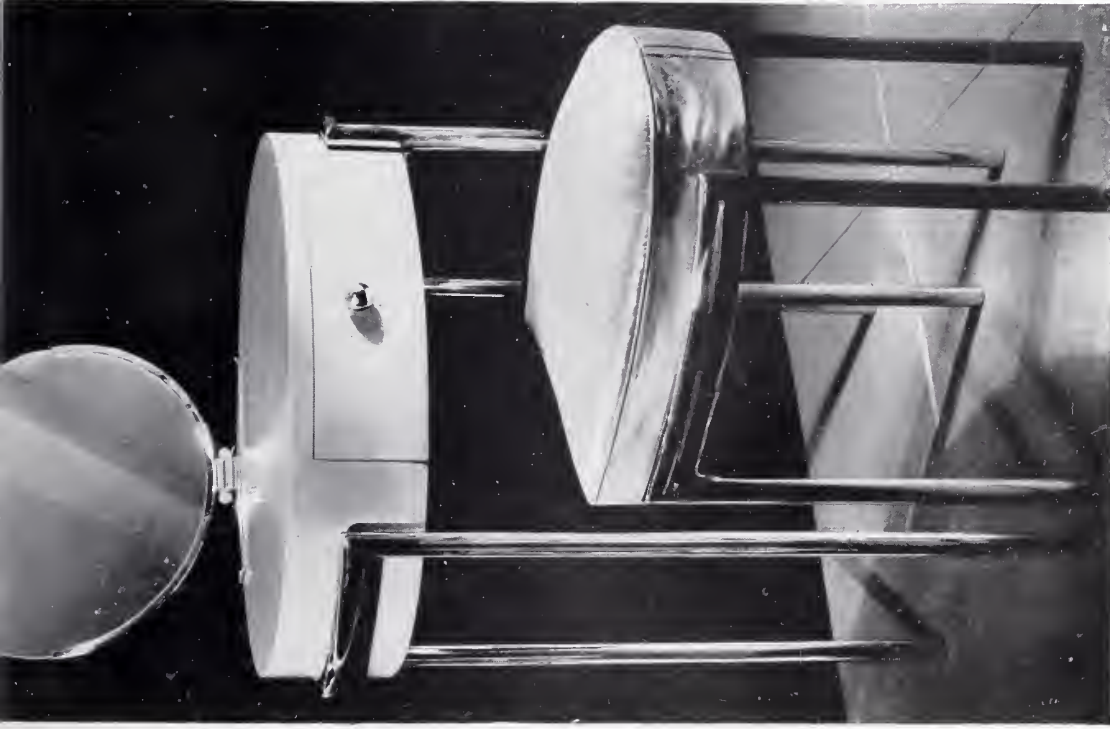
3. For the garden also is this new garden furniture. The round wrought-iron table has a slat oak top, 30" in diameter, and the armchair is also of oak and iron. Both these pieces are stained and painted a light yellow-green, as is also the side chair which has a sheet-iron back and seat

4. For the ultra-modern room is this modern dressing table with apple-green lacquered top, chromium-plated tubular metal base, and stationary mirror framed in chromium. The bench to match is covered in green permatex

5. The wire flower basket with crystal decoration will add sparkle to the table if used as a centerpiece for either fruit or flowers



7



6. For those with Victorian predilections there is the very feminine maple dressing table with plate-glass top, draped in French blue taffeta with soft rose bowknot and lace ruffle. The ottoman is covered in French blue taffeta and the mirror has a wood frame antiqued with gold-leaf finish



6

7. To add just the right touch to the Empire room is this pair of Empire vases, 9" high, of glazed white pottery with burnished gold decoration



SPRING PRACTICES IN THE FLOWER GARDEN

By HUGH FINDLAY

WINTER is over, and we find perhaps that its ravaging scythe has laid low many of our choice plants and even cut back some of the tender twigs of our shrubs and roses. Snow has disappeared and the frost has come out of the ground. Now we often find, especially if the garden soil is clay, a slight heaving of the crowns of our perennials. The only remedy for this at the present is a top-dressing of a rich garden loam spread in among the plants after the soil has been cultivated.

It is almost impossible to cultivate a perennial bed that has been established for several years. Not only are the crowns of plants close together, but the root system is matted close to the surface. Nevertheless, wherever there is clear earth, it should be loosened to a depth of from one to two inches. Of course, a few of the roots will be injured, but the freshening of the soil, allowing the air to get into the pores of the earth, will do much to encourage new and vigorous roots. This cultivation, when possible, should be done as soon as the frost is out of the ground and should be gentle enough not to damage the tender growth.

After the soil spots are loosened, apply the surface dressing, one part of very well-rotted cow manure to one part garden loam, to a depth of one inch or more. The manure should be so rotted that it pulverizes easily. After the dressing is applied, sprinkle over the surface enough bone meal to make the surface soil gray.

In selecting bone meal, the gardener must realize that the coarse bone chips decompose very slowly, so it is advisable for the perennials and annuals to have a finely ground bone flour. This is a safe fertilizer to use freely in the garden, because approximately 10 per cent of it is available as plant food the first year, and some claim that it lasts in the soil as a plant food from twenty-five to forty years. However, this does not mean that we have to apply this valuable material only once in every twenty-five years. Bone meal really should be applied every year and sometimes twice a year, because so little is available as a plant food each year and the plant food diminishes in quantity each year.

Everyone cannot get stable manure, as there are hundreds of lovely little gardens which are not near any farms. As a substitute, use humus. This is the black or brown soil or organic matter that

has formed upon already saturated areas and which is often part of the year under water. The slow access of oxygen to this causes decomposition to go on very slowly and incompletely, leaving the black earth known as humus. (This material may be secured at any seed house.) To every hundred pounds of humus add five pounds of bone meal and five pounds of dried blood. Mix and apply as a mulch over the border. The humus will help much in holding moisture in the soil, and the dried blood and bone meal will furnish a little plant food.

Though all stable manures must undergo a change in decomposition or fermentation before the food is available for the plant, a percentage of the commercial fertilizers are soluble quickly with water and are, therefore, immediately available as a plant food. While stable manures are preferred by the average gardener, the commercial fertilizers are more readily obtained and are often called upon to supply food in the early spring after the plants have started to grow. One may select a fertilizer combination of nitrogen, phosphoric acid, and potash from the table which appears on this page.

In feeding an already established perennial bed it is well to consider the value of different stable manures that have been dried and are available at the seed houses. The writer has had greater success in applying shredded cow manure over the border than shredded sheep manure. But both are valuable and may be bought by the pound. If a top-dressing is needed, mix four bushels of topsoil and rotted sod with a hundred pounds of shredded cow manure. This is a rich top-dressing and a light application of it will stimulate a fine growth among the plants. Mix one hundred pounds of sheep manure to every three bushels of soil.

When buying commercial fertilizer for both the flower and the vegetable garden, consider the fertilizer that is available to the plant as food. Sometimes we apply quantities of a low-grade fertilizer without results. This is due frequently to the amount of inert material which goes to make up weight and is of no value to the plant. Gardeners who depend wholly upon commercial fertilizers to furnish plant food in a porous soil soon find that the plants produce a rather uneven crop of flower or fruit. If you are struggling to maintain a perennial garden or annual cut-flower garden, you should have mixed into the first ten to twelve inches of surface soil quantities of decaying vegetable matter: stable manure, where the animals have (Continued on page 125)

Plant Food Necessary	Fertilizer or Source	Amount per Square Rod.	HINTS
Nitrogen (Leaf builder)	Nitrate of soda	2 lbs. <i>Apply before a rain</i>	For solution, especially for plants (lettuce), 1½ lbs. to 14 gals. water
Potash (Stem builder)	Kainit Sulphate of potash Wood ashes (hard wood best)	3½ lbs. 2 lbs. <i>Apply freely</i>	Apply in the fall on clay soil. In the spring, on sandy soil
Phosphoric acid (Fruit builder)	Ground rock acid phosphate Dissolved bone Basic slag	5 lbs. 2 lbs. 5 lbs.	The dissolved bone meal is considered the best. Make your own selection

★ ★ ★ OF PILLOWS ★ ★ ★ A GALAXY ★ ★ ★

Dana B. Merrill



TOP ROW: Blue taffeta with apple-green wool embroidery — Isabel Crocé's Studio; brocade on cream ground, velvet back — Macy; green taffeta with frayed ruffle — The Pillow Shop; blue taffeta with red, gray, and white ribbon — Altman; eggshell satin and beige wool embroidery — Isabel Crocé's Studio; rose-red taffeta with two-tone ball fringe — Macy

SECOND ROW: Large pillow of old red and white toile de Jouy with red taffeta ruffle — The Pillow Shop

THIRD ROW: Ivory satin with old embroidery appliquéd and heavy moss fringe — The Pillow Shop; tête de nègre satin with two-tone yellow wool embroidery — Isabel Crocé's Studio; old sampler on yellow taffeta — The Pillow Shop; Beauvais embroidery on rose taffeta — Macy; brocade on green ground with velvet back — Lord & Taylor

FOURTH ROW: Ombre silk in tones of tan to rose; shades of blue silk with touches of bright red; gold taffeta with border of blue appliqué — all from Altman; rose-red satin with cream and pale green lines — Macy



Richard Averill Smith

ROOMS OF DISTINCTION

Paul Lemare



This room is focused around the old pine woodwork taken from a French house of the seventeenth century. Above the fireplace, which is framed in eighteenth-century Dutch fish tiles, is a charming wax painting. The barrel chair in dull red leather repeats the touches of red in the soft green wall-paper, and the wing chair and the rug echo the tones of the wood paneling. Arden Studios, Decorators

The dining-room at the left is in a small house in Paris. The walls are a deep warm aubergine with copper-colored mirror in panels cutting each corner and in strips in the cornice. Old Louis XVI columns painted gray hold crystal girandoles which furnish the only lighting. The curtains are of heavy ivory-white satin; the chairs are upholstered in white leather; the table is made entirely of mirrors with narrow strips of black mirror which aid the structural design; and the rug, a modern one exhibited at the Colonial Exposition in 1931, has a design delicately drawn in gray, beige, and ivory. Inez Croom of Nancy McClelland, Inc., Decorator

THE DECORATORS represented on these pages are members of the American Institute of Interior Decorators. This is the second installment in a series beginning last month



In this drawing-room in the apartment of Mrs. H. Hobart Porter the slightly off-white walls and the silver-white curtains present a pleasing contrast to the delicate pattern of the old Kermanshah rug in ivory and dull gold. The furniture is covered in many shades of ivory, beige, and old white, and the only color in the room is in the old red lacquer. The side lights of carved wood are copies of old ones

CORNELIA CONGER, DECORATOR

In the dining-room in the same apartment white is again used, the walls this time a dead white with which the hangings in vivid Empire green make a sharp contrast. The rug is an antique Bessarabian with a large flower design on a black ground. Six of the chairs are original Duncan Phyfe. In both these rooms there are family portraits, the one over the mantel in the dining-room being a Sir Thomas Lawrence

Photographs by Mattie Edwards Hewitt



A SOUTHERN GARDEN

The Garden of Mrs. Washington Roebling

Charleston, South Carolina

LOUTREL W. BRIGGS

Landscape Architect

Reconstructed on the site of an old garden in the heart of Charleston, the new planning and planting successfully carry out the spirit of the old grounds which, behind their brick walls, still retain the restful atmosphere of an earlier age. The charming little lead figures at the right represent spring and summer, and those below depict fall and winter



TO DO IN THE GARDEN THIS MONTH

BY MARY P. CUNNINGHAM

MARCH

POST THIS PROGRAMME of apple-tree sprayings in a conspicuous place in the workroom

1. Just as the leaf buds are breaking

To one gallon of water, use: —
4 tablespoonfuls dry lime and sulphur; $2\frac{1}{4}$
tablespoonfuls dry arsenate of lead; 1 teaspoon-
ful 40 per cent nicotine sulphate

2. Just before the blossoms open

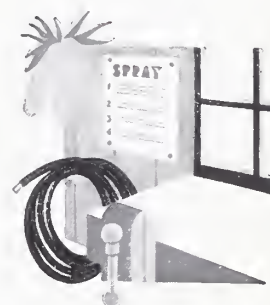
Use the above spray, adding $\frac{1}{4}$ teaspoonful
more of nicotine sulphate

3. Immediately after most of the petals have fallen

Use the same spray as in No. 2, but
increase the lead to 3 tablespoonfuls

4. Three to four weeks after No. 3

Use spray described in No. 3, but
omit the nicotine



Roll the lawn as soon as the
ground ceases to be muddy.
Rake and top-dress with any
good commercial fertilizer.
Cut when necessary

Feed lilacs with a generous top-dressing of well-rotted stable manure. Repeat this every spring and fall for good growth. Cut off any weak shoots and seed pods. Dig out borers with a knife or wire. Do not expect much growth from lilacs until two years after they are planted

Do not uncover evergreens until April unless it gets hot. Loosen the coverings to let in air and take off a layer at a time. Leave windbreaks and sun shades on through this month, for wind and sun are harder on evergreens in March and October than at any other time. Water box plants thoroughly, for the roots go very deep and often dry out in the spring

Feed deciduous trees if they look thin and lack vigor. Diseases and insects quickly attack half-starved trees. Make holes with a crowbar 18" deep, 2" to 4" wide, and 2' apart all over the area between the trunk and the outer branches. Fill these with any good commercial fertilizer to within 2" or 3" of the ground level and put back the turf or topsoil. Water after feeding

Finish the planting of big trees before the
leaves appear or while still dormant

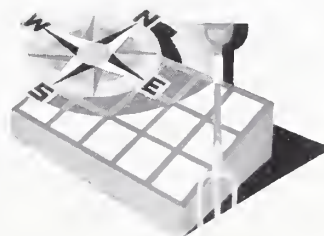
Turn cover crops under before they get
woody or when they are about 8" to 10"
high

Plant roses while they are still dormant, as
soon as the ground can be worked without
caking

Cut off and burn nests of brown-tailed
moths and black knot swellings which still
remain on the trees

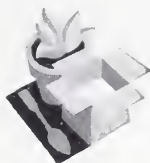
Uncover the rock garden at once

Plan vegetable and picking-garden rows to
run north and south, across slopes rather
than up and down, and the long way of the
garden



Start hotbeds and cold frames
at the north end of the garden,
facing south and convenient
to potting shed, compost heap,
and water supply

Feed house plants with a
liquid or powdered fertilizer
(one teaspoonful to a 6" pot)
every two or three weeks



If your soil is sour, either drain it and use
lime to sweeten it or accept the inevitable
and plant sour-soil plants such as azalea,
laurel, or heather

If your soil is light and sandy, add humus in
the form of manure or green cover crops or
both. Sandy soil will bear early crops, but
these will be shorter-lived and smaller
than on heavy soil

If your soil is heavy, it needs on the whole
less fertilizer and will grow longer-lived
and larger crops. Add manure or peat
moss to lighten its texture

If your soil is gravelly, add manure and
green cover crops

If you have a ledge, you can add soil on top

Prune bush fruits, roses (except teas and
hybrid teas), late-flowering shrubs, and
deciduous hedges

Uncover the perennial garden when the bulb shoots look yellow and thin or when the snowdrops bloom. Remove mounded earth from hilled-up roses, Buddleia, and other tender shrubs

Do not mix manure with lime or wood ashes because nitrogen is thereby released and wasted. Use the manure first and dig it into the soil

Spray hollyhock, larkspur, and phlox every two weeks with Bordeaux mixture or any other fungicide from the time the first shoots appear above ground until August. This spray will be good for the rest of the garden, though it does discolor the leaves and care should be taken not to spray the blossoms

Paint covered tin cracker boxes and use as receptacles for grass seed, lead arsenate, flowers of sulphur, and other staple insecticides and fungicides. Painted tin pails and wooden butter tubs or nail kegs are also useful to hold wood ash, bone meal, lime, and sand

Group perennials together when possible and leave annual areas unbroken so that the latter can be freshly ploughed up every year. A good arrangement is to plant perennials in the enframing beds and devote the middle beds to annuals

Pick pansies with long stems and some foliage for the good of the plant as well as for the effect. If pansies are picked with short stems, place these where they can be looked down on. Separate colors arrange better than mixed colors indoors as well as in the garden

See that the pauses in the succession of bloom are filled with good foliage effects. Bursts of bloom may be all the more effective because of them



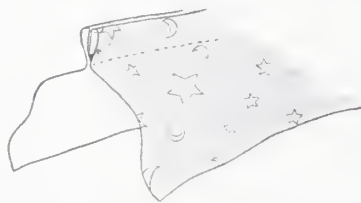
Plant seeds of sweet pea, annual larkspur, sweet alyssum, and other hardy annuals; plants of any perennials (except peony, Oriental poppy and Madonna lily, which should go in in August); and trees and shrubs

HOW TO MAKE PILLOW

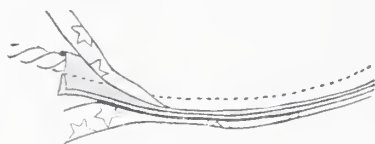
I. THEIR STRUCTURE



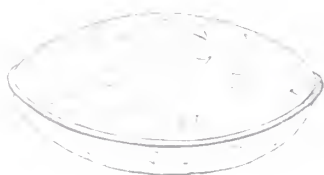
1 and 2. A welt is made by covering cord with material $1\frac{1}{2}$ " wide. This is inserted between edges of the covering of the pillow and all sewed on the wrong side



3. A French seam for pillows is made in reverse of the usual way, with the seam showing on the right side like a welt



4. The welt is joined thus to the front and back for the round pillow



5. The round pillow finished with single welt of plain material

ALMOST any room in the house is the better in both looks and comfort for a pillow or two. Though the shops have dozens, yet when you go to buy one it is often hard to find just the right size and color in a material that will harmonize with the things at home. Or if just the right pillow is found, more than likely the price is higher than you planned to pay.

Why not try to make some? It really is very simple for anyone who knows how to do the most elementary sewing, if attention is paid to some few rules and care is taken in following directions.

Though there seem to be any number of different types of pillows, this impression being given by the trimming and materials used, there are really only four main styles — round, square, oblong, and bolster shapes. These may be again divided into the types with one welt and those that are boxed, as shown in Figures 5 and 7.

After deciding on the size, shape, and material to be used, the next thing is to buy the casing. Casings may be purchased either plain or boxed, filled with kapok (silk floss) or with down. The choice depends on how luxuriously soft the article is to be when finished. Down is lighter, fluffier, and much softer than kapok. Kapok costs approximately one half the price of down. It makes a firmer pillow and is very satisfactory for general use. There seems to be some confusion in the minds of many as to the nature of kapok. It is the silky fibre adhering to the seeds in the seed pods on the tree *Ceiba pentandra*. This tree grows best in Java, although efforts have been made to cultivate it in Brazil, Mexico, and various parts of Asia. The pods are 4" or 5" long. When they are gathered, the floss is removed, tightly compressed by machinery, and packed in bales. After it arrives in this country it goes through various processes, leaving it a fine silky fibre. It is extensively used for mattresses, cushions, pillows, and upholstery purposes.

There are a few general rules which should be kept in mind that apply to the making of any pillow. As the sewing of the coverings affects not only the appearance but the endurance as well, care should be taken with the following: —

1. In making seams, the stitching should be at least $\frac{1}{2}$ " from the edge of the goods (of a pillow of fair size), so that the strain on the cover will not cause the seams to open.
2. The size of the stitches will depend upon the thickness of the material — the heavier the cloth, the larger the stitches. The point is to get a nice firm even seam, not one that is puckered. All seams must be properly pressed in order to be as inconspicuous as possible. The color of the thread must match the color of the cover or there will be an ugly line.
3. In using figured material the pattern must be very carefully centred.

There are two main ways of putting the parts of a pillow together — by using either a welt or a French seam. A welt is more often used, as it adds more to the appearance of the finished pillow, especially when made of a contrasting color or material.

A welt is made and inserted in this fashion. After purchasing a cotton cord, cut

WITH A PROFESSIONAL AIR

By Elisabeth van Westrum

strips of material $1\frac{1}{2}$ " wide and of the required length, cover the cord, and sew as shown in Figure 1. Cotton cord is sold at the trimming counter of the upholstery department in most department stores for this very purpose. To insert the welt, place it between the edges of the covering of the pillow, as shown in Figure 2, and sew all three pieces together on the wrong side.

A **French seam** for pillows is just the reverse of a French seam in dressmaking, being made so the seam will form a welt on the outside of the pillow. Turn the two pieces that are to be joined on the wrong side of the material with the two right sides facing each other. Baste and sew about $\frac{1}{4}$ " from the edge. Turn the right side out, press well, and sew on the right side $\frac{1}{4}$ " in from the outer edge, as shown in Figure 3.

A SINGLE-WELT ROUND PILLOW

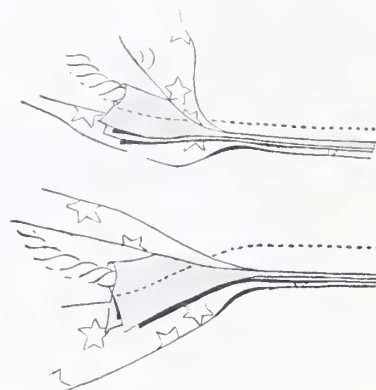
Material required: For both the front and the back of the pillow there is needed one piece a little more than twice the size of the casing, since an extra inch must be allowed on each circle for seams. For the welt a strip is needed $1\frac{1}{2}$ " in width and 1" longer than the circumference of the pillow. In other words, if making a 20" round pillow of plain material 50" wide, exactly 21" of material is required for front and back. For the welt, two strips of $1\frac{1}{2}$ " are required, either of the same or of contrasting material. In measuring for the welt, the circumference of the pillow equals three and one-seventh times the diameter. If the pillow is made of figured material, an additional amount will have to be allowed for centring the design.

Procedure: Cut two round pieces of material 1" larger than the size of the casing for both the front and the back. For the welt cut strip $1\frac{1}{2}$ " wide, the length of the circumference of the pillow, either of the same or of a contrasting material. This may be pieced if necessary. Proceed in making a welt as shown in Figure 1, and join to front and back of pillow in the manner shown in Figures 2 and 4. Baste the three pieces, front, welt, and back, carefully together on the wrong side, leaving an opening of about 8" (on a fair-sized pillow) between the welt and back for inserting the casing. Either back-stitch by hand or use a sewing machine. Turn press carefully, and insert casing. Then blind-stitch the 8" opening.

AN OBLONG BOXED PILLOW

Material required: If using 50" width plain material, a piece 19" long will make the back and front, allowing 1" for seams. For boxing there will be needed one strip 3" wide and 77" long. This allows 1" on the width and 1" on the length for seams. The welt consists of two strips 77" long and $1\frac{1}{2}$ " wide.

Procedure: Cut the back and front covers $19" \times 25"$, which allows $\frac{1}{2}"$ on all sides for both seams. Cut strip for boxing and welt. Join the boxing to the front by inserting the welt as shown in Figures 2 and 6. (Continued on page 118)



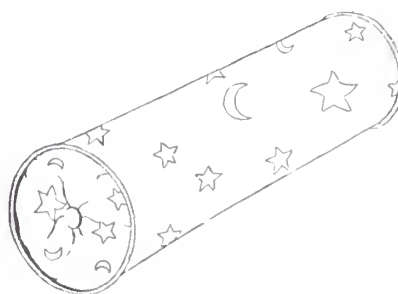
6. The top and bottom of the boxed pillow are joined with the cord to the strip used for boxing



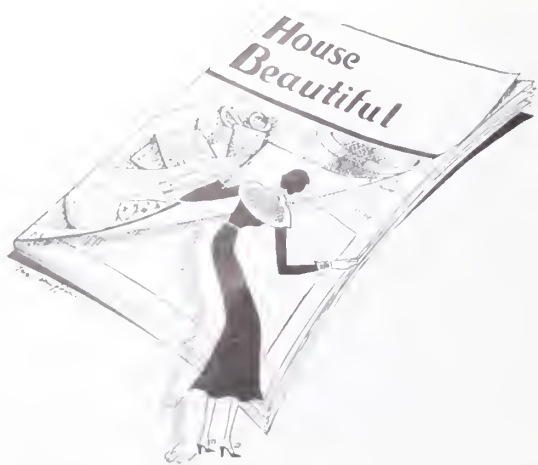
7. The oblong boxed pillow with welts, completed. This might be finished with French seams instead of welting



8. Side and ends of bolster roll sewed together with welts



9. The bolster roll completed, with ends shirred in centre and finished with a covered button



PLEASE TELL ME

Q. Will you be good enough to advise me by return mail what flowers would be suitable for an outside second-story window box? The house is Colonial with brick walls.

A. It is rather difficult to advise you exactly as to the best flowers for your window boxes, as a great deal depends upon what you can get from the grower as well as on the color of the brick. Petunias are always satisfactory, especially the balcony type, which droop over the edge of the box. White ones would go well with a dwarf blue ageratum. If the brick is on the crimson and the boxes get some shade, the drooping *Fuchsia magellanica gracilis* is very fine combined with some light color, such as white (petunias again), or a light green foliage like German ivy. If the brick is on the orange, you could use a pale yellow lantana combined with the chalky blue of ageratum or a light blue petunia. This combination stands the sun.

Q. I should like to have your suggestion as to a suitable roofing for our house. The roof is of the gable and valley type, its slope being six inches to the foot. There is also a small section of almost flat roof, which is covered with a felt-tar-gravel composition in apparently good condition. In a building handbook, twenty years or so old, it is stated that a pitch of six inches to the foot is the minimum for shingles. I wonder if this pitch is considered really satisfactory nowadays, particularly where the roof joins a section of flat roof. The former owner of the property had trouble with leaks at this point, but apparently corrected it by a covering of roofing cement two to three feet up the sloping roof. The main roof is at present covered with strip composition shingles laid over an old tin roof, and is in bad shape.

A. In designing a new house we never make a roof pitch to take wood shingles less than run of 12" and rise of 7", although over an open porch where a possible leak would do but little damage, we may use it on as flat a pitch as run of 12" and rise of 5". We think you could probably manage wooden shingles on your pitch of run of 12" and rise of 6", but you are getting pretty close to the danger line. An asphalt shingle, however, can be laid safely on a slightly lower pitch than wood, and probably a good heavy-weight asphalt shingle would be the best for your purpose. Probably the tin roof was not flat or in good condition when the strip shingles were put over it, or else such a cheap grade of shingle was used that it curled and would not stay in place. Asbestos shingles which are made to represent wood are also a satisfactory roofing material, although in some instances slightly more expensive than asphalt. We suggest that you investigate the various types on the market before deciding definitely.

Q. Will you kindly advise me how to refinish the woodwork in our house? It now has a glossy, light oak finish. We should like a dull, dark finish. We want to do the work ourselves, so we should like the simplest method.

A. When refinishing your woodwork, we suggest that you first remove the finish which now exists, either with a reliable paint and varnish remover or with a strong solution of sal soda and warm water. After this is accomplished, we should wash down the woodwork with warm water to remove all traces of the soda, if this was used. We should then use a penetrating stain — either acid or ammonia — to darken the wood, using several coats of a lighter color rather than one coat of dark. After the stain is applied, sandpaper down the surface and apply a thin coat of flat varnish, just enough to give a surface. Or, instead of the varnish, the wood may be simply waxed, or it may be shellacked with a very thin coat. The actual finishing is a matter of personal preference. Before using the stain, we suggest that you try it out in some inconspicuous places to be sure you have the color you wish.

Q. I am considering the restoring of an Early American farmhouse in Virginia. It is of a low, rambling type, very like the home of Mary Washington in Fredericksburg. An upstairs room under a slanting roof is ceiled with ugly, modern ceiling of boards about three inches wide. I am thinking of taking this out and plastering it. Is rough-finished plastering more typical of the house, or smooth, or does n't it make any difference? Would you leave the rafters exposed? I think they are small, not hand-hewn. An adjoining room is ceiled with wide old pine boards, painted cream, and I expect to tear out the partition between these rooms. There are enough wide old boards here to complete the ceiling of the first room as it used to be. Would you use these? If so, would you paint them all cream or would you have the paint removed and use the natural pine finish? There is a fireplace in the room, and over it is a white mantel. I wish to have these rooms as nearly as possible like the rooms of the period to which the house belonged.

A. If the rafters of your second floor room are small in size, whether hand-hewn or not, we doubt if we should leave them exposed, as they are probably spaced very close together and so would be ineffective. In the new large bedroom, by all means use the wide boarding for the entire ceiling unless you can use the old boards to better advantage elsewhere. If you use plaster we do not think it very important whether you leave it with smooth finish or rough, provided you do not get it too rough and coarse in character. Since the present mantel is white and the ceiling in the small room also white, we assume that this probably ties in best with the detail of the room, and we should suggest that you paint the new ceiling to match. If you change the color of the woodwork for the entire room, however, the ceiling could be just off the white, tinted the color of the woodwork. We think finishing the ceiling in natural pine without paint would have a tendency to make the ceiling unpleasantly dark, especially if the woodwork in the room is painted. A light color is usually much more pleasant to live with.

Let us help you solve the problem that is troubling you. Write the Home Builders' Service Bureau, 8 Arlington Street, Boston, enclosing a stamped and self-addressed envelope for a prompt reply



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Antique Rust Carpet for a Living Room

Miss Dudley gives a charming color ensemble for the living room built up from a carpet of Antique Rust in her portfolio on the use of Wide Seamless Carpet in Decoration.

The Wide Seamless Carpets she mentions are made by Alexander Smith & Sons and come in three grades, Claridge, Belvedere, Deepdale. One of these will surely suit your budget. All are deep-pile, rich-tre carpets made of fine-twist yarns. They may be

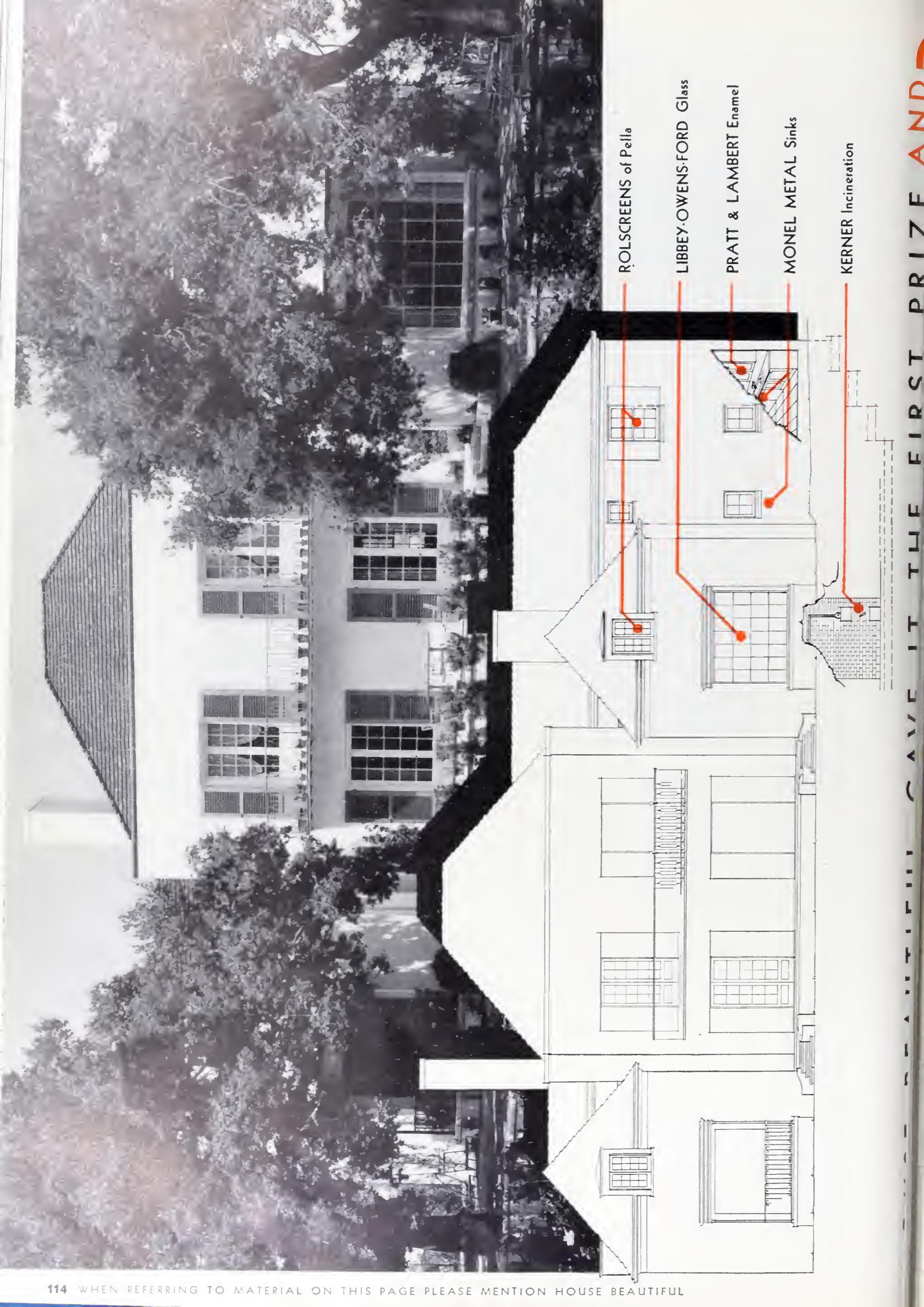
bound as rugs of almost any size or cut to fit your floor from wall to wall. All grades, in a broad range of lovely colors, may be seen at leading decorators, department stores and floor-covering stores.

Send ten cents in stamps for Miss Dudley's portfolio which shows the colors and tells the uses of Wide Seamless Carpet in Decoration. Write W. & J. Sloane, 577 Fifth Avenue, New York, wholesale selling agents.

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Monel Metal Sinks are



Illustration above shows Monel Metal "Straitline" Cabinet Sink installed in a kitchen planned by the G-E Kitchen Institute. Illustration at the left, a "Streamline" model. Both "Straitline" and "Streamline" models are made with double drain boards or with single drain boards on either right or left hand.



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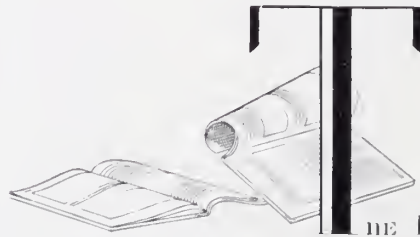
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QUALITY IN HOUSES



The House Beautiful Small-House Competition is one of the outstanding annual events in the architectural world. For five years now it has attracted from architects all over the country photographs of their best recent work. As a high standard was established at the outset in selecting the houses for awards, the confidence of a large number of architects in this enterprise was immediately won and their cooperation obtained. Thus it is that we are able to present such praiseworthy examples of current domestic architecture as the prize house published last month and the one illustrated on the opposite page and also on pages 101-104 of this issue.

Obviously houses of such merit as these not only display an attractive face to the world, they are integrally sound. They contain only the best in equipment and appointments. In other words, these houses are beautiful because they are well designed and because they are carefully specified. Outwardly and inwardly they excel.

Other premiated houses will be shown in subsequent issues. These and a number of others judged of high merit constitute a traveling exhibition of fifty mounts which you will enjoy seeing in the following cities:—



SCHEDULE OF EXHIBITIONS

INDIANAPOLIS March 4-15 <i>L. S. Ayres & Company</i>	DALLAS June 10-24
CLEVELAND March 18-31 <i>Building Arts Exhibit</i>	LOS ANGELES <i>Barker Brothers</i> July 1-14
DETROIT April 3-15 <i>Architects' Exhibit</i>	<i>Architects' Building Material Exhibit</i> July 15-27
CHICAGO April 18-May 2 <i>Marshall Field & Company</i>	DATE NOT FIXED
ST. LOUIS May 5-19 <i>Public Library</i>	SANTA BARBARA — <i>Public Library</i>
KANSAS CITY May 23-June 6	SAN FRANCISCO — <i>White House</i>
	PORTLAND — <i>Meier & Frank</i>
	SEATTLE — <i>Frederick & Nelson</i>



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First prize

IN THE HOUSE BEAUTIFUL SIXTH ANNUAL SMALL HOUSE COMPETITION

It is a significant, though a not surprising, fact that so many prize-winning homes are glazed with Libbey-Owens-Ford Quality Glass. The reason probably is two-fold; first, that the superior brilliance and beauty of this fine glass really does enhance architectural design; second, that architects whose work wins such commendation know quality glass and specify it in the structures they create. There can be no finer recommendation for using it in your own home; no stronger inducement to ask your architect about it when you discuss the plans and specifications.

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House in Knoxville, Tenn. Architects, Baumann & Baumann, Knoxville. Finished with Cabot's Old Virginia White and Cabot's Green Gloss Collopakes. Insulated against summer heat and winter cold with Cabot's Quilt.

This House Won A House Beautiful Award

THIS house, which is finished with Cabot's Old Virginia White and trimmed with Cabot's Green Gloss Collopakes, won Honorable Mention in the *House Beautiful* Fifth Annual Small-House Competition. "Each house", said *House Beautiful*, "must set a high standard in the neighborhood in which it happens to be placed."

If you are painting your house this spring, or building a new one, be sure that your house has a beautiful and durable finish that will set a standard. Cabot's Collopakes and Cabot's Creosote Stains will give such a finish, inside and out, to brick, stone, stucco, cement and wood.

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WB-3-33

HOW TO MAKE PILLOWS

Continued from page 111

Join the back to the boxing in the same manner. Leave an opening large enough between the boxing and welt at the back of the pillow to insert the casing. Either back-stitch by hand or use a sewing machine. Turn, press carefully, and insert casing. Then blind-stitch the opening.



A BOLSTER ROLL

Material required: One piece of material equal to the length of the circumference of the casing, allowing 1" on both ends for seams; two oblong end pieces equal to the width of the radius and the length of the circumference of the roll. Also two strips $1\frac{1}{2}$ " wide and the length of the circumference of the roll to be used for welts, as shown in Figure 8.

Procedure: Cut the material as specified above for the circumference and the ends, and also the strips and welts. Join both end pieces to the ends of the middle pieces with welts, as shown in Figure 8, then join the side edges. Slip the casing into the cover so that there will be the same amount of space on each end. Gather the ends with $\frac{1}{2}$ " stitches all around and draw to the centre. Place a covered button over the gathering, and sew fast.

The above directions are for making three styles of pillows: a round one with one welt; an oblong one boxed, with two welts; and a bolster roll with one welt. These directions may be used interchangeably and varied with materials and trimmings in such a way that any number of effects may be obtained.



Another view of the spring border looking away from the house

A BLUE-RIBBON GARDEN

Continued from page 89

call our live pigments are brought into being. Except in a nursery or cutting garden, plants are the means to an end and not an end in themselves. Here, beautiful as they are individually and in mass, they have been fully recognized as of importance in this larger rôle.

Although there are numerous plants that the eye lights upon with keen

pleasure, — a striking brier rose (Austrian Copper), *Nepeta mussini* combined with coralbells and Oriental poppy Mrs. Perry, beautiful specimens of pink dogwood, and a full-flowering purple wisteria, — yet it is the part that these play in the whole and the skill with which each has been pressed to contribute its utmost that give the real satisfactions.

A blooming wisteria is not an uncommon sight, but a wisteria pruned and trained as is the one used at the corner of the house, where it is made to complement the house and not conceal it, shows the hand of an artist. So, also, pink dogwoods are not rare, but placed in a circle of daphne with cedar to enhance them, and used themselves to emphasize the delicate beauty of old wrought-iron gates, they make a picture that, held in the memory, gives perpetual pleasure. Charm and restraint truly characterize this garden, but so also do purpose and plan, all of which give it unmistakable quality.

A SANCTUARY FOR GUESTS

Continued from page 90



been handled in an unusual way by Lenygon and Morant. Rare old fabrics were used to cover a couch, and the room was kept Chinese in feeling and modern in actuality through the use of a beautifully designed mirror and dressing table.

Two other dressing-rooms pictured demonstrate still further the decorative range in this kind of room. In the one by Elsie Cobb Wilson, for instance, a charmingly formal result is achieved by the use of Empire and Biedermeier furniture, and the larger room by J. C. Demarest Company exemplifies perfectly the effectiveness of simplicity and a clean-cut appearance in such rooms.

The bigger the house, of course, the greater are the possibilities for comfort in a dressing-room, but this in no way means that a smaller room cannot be every inch as attractive. Naturally a dressing-room with a bath opening off it is ideal, and still more ideal is the house large enough for two dressing-rooms — one for the ladies, one for the men. However, the smallness of a room or the lack of an adjoining lavatory should not discourage anyone from planning such a sanctuary. You owe it to your guests!

GARDEN, INC., IN ACCOUNT WITH ME

Continued from page 92

before the shrubs and lilies have leafed out, I have not seen it. I remembered that the lemon lily and the Siberian iris had made a bright splotch of yellow on the upper side, but the bog planting on the lower side had been a total loss. It had seemed very appropriate, — wild iris and arrowhead and cattails around the rim of the pool, — but the only net result had been the family joke, 'Why go on a picnic? We raise our own mosquitoes.' Families cramp one's style. They should be banished, along with gardens.

A wooden bridge spans the ravine beyond the pool. That, at least, had come through the winter. Not even the bark had peeled from the rough slab floor. The bittersweet vine on the handrail showed a faint flush of green. I leaned my elbows on it and poked a meditative stick into the drifted oak leaves. A bit of purple color shone down there. What could it be? I threw away my stick and stepped down. On hands and knees I carefully raised the brush and matted leaves. Just showing above the soggy black soil it was, that little purple nodule. And just beyond, another, and another. On the edge of the bank the leaf mulch had shifted a little in the winter wind, and from under its dull cloak came a gleam of brightest yellow. Of course. I remembered now. At the end of a long day's planting, just to have done, I had stuck a handful of crocus culls into the loam down by the bridge. And here they were, shining through my discouragement on this late March day. With the snow hardly gone, they had gathered themselves together, joined hands, as it were, to throw aside the winter's darkness and announce the spring.

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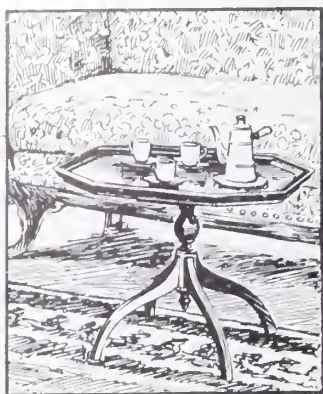
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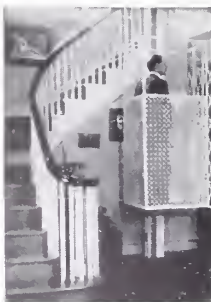
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GARDEN, INC., IN ACCOUNT WITH ME

Continued from page 119

I looked back up the slope. Was it that the sun was shining just a little, or were the dogwood twigs really redder than when I had gone into the ravine a few moments ago? It seemed, as I started back up the steps, that everything in the garden, the hemlock shaking off its winter burn, the barberry with its tiny red drops, the euonymus trailing its gallant green over the basement wall, knew that the crocuses were out in the ravine and that there would be a garden again this summer.

I dropped down again by the sundial. The gnomon cast quite a shadow now. The sum I had been doing in my head was in a tangle. Something had happened in the debit balance. On the other side, a crocus growing in a ravine had somehow added itself to the blue of Mertensia and the pink of Clara Butt tulips, the beak of a humming bird buried in the trumpet of a coral honeysuckle, the smell of sweetbrier, clear-cut in the evening dew, and the haunting beauty of Madonna lily against a screen of solid green. There was nothing left to subtract. How could one keep books on a garden?

THE CEDAR RUST

By H. R. ROSEN

During the past few years an intermittent battle has been raging in various parts of this country which is of considerable interest to all lovers of nature and which, owing to the technical phases involved, has not received the attention that it merits. The question briefly is, Shall the apple grower continue to suffer serious losses of his crop from a disease which is initiated on certain evergreens, or shall these evergreens be cut down?

Is there any justification for the belief of the legislative bodies of a number of states that a juniper or cedar tree is inimical to the health and fruitfulness of an apple tree? To answer this question let us consider that well-known human disease, malaria. Ever since the remarkable discovery in 1898 of Ronald Ross that the malarial parasite affects not only the human being but also mosquitoes, man's fear of night air has been largely removed, as for the first time it was revealed that the chills and fevers which had for centuries been attributed to such air had no justification other than making possible the visitation of insects that were of nocturnal habits. In other words, Ross demonstrated that for the malarial parasite to complete its life cycle two such dissimilar hosts were necessary as man and mosquito.

This curious relationship finds its counterpart in a number of plant diseases. Long before Ross's discovery, and before the similar discovery by American army surgeons of the relationship of other species of mosquitoes to the dissemination of yellow fever, it was shown by plant pathologists that the disastrous scourge known as black stem rust of wheat is initiated and propagated by a wholly dissimilar plant, the European barberry. And, comparable to this, there are a relatively large number of plant parasites among the so-called 'rusts' which, in order to complete their life cycle, require two such unlike plants as a fern and a larch tree, a currant bush and a white pine, a hawthorn and a juniper.



THE HOST

The disease known as cedar rust, common to apples over a large part of America, belongs to this same unique group of maladies. The parasite here involved cannot complete its full life cycle in the absence of either apple trees or cedars. In the early spring, following a warm rain, certain hard brownish balls, about an inch and a half to two inches in width, present on infected cedars, start their activities by sending out a number of gelatinous, finger-like projections. The balls here mentioned, commonly called galls, consist partly of swollen tissues of a cedar twig and partly of a microscopic parasite which is responsible for the swelling. When a bit of the gelatinous material of the gall projections is

ounted under a high-powered microscope it is seen to consist of countless
ousands of rust spores. These spores are scattered about by wind-blown rain
other agencies, and, alighting on a young apple leaf or fruit, they pierce the
ple tissue and commence the sexual stage of the parasite's life history.



GROWTH OF THE PARASITE

Once within the apple organs the parasite grows between the cells of its host
the form of very delicate threads, and in the course of a month to six weeks has
duced not only a yellowish raised spot, but also certain delicate organs
rich function in fertilization and which appear on the upper surface of the leaf
black pin points against a yellow background. These fungal organs issue a
ky ooze in which are imbedded many minute roundish bodies that are cap-
e of uniting with opposite sexual elements. This ooze is attractive to flies
d other insects and is scattered by them from one spot to another, making
ossible the union of unlike elements and thus permitting the formation of
other type of spores. The latter are borne on the under surface of the apple
ves and frequently around the calyx end of the apple fruit in the form of
sters of small cups, which possess a white, recurved margin and a powdery
low interior. It is this yellow powder which infects cedars or junipers. It
not reinfect apples.

Thus it is that in the absence of these evergreens the parasite would perish,
d, similarly, in the absence of certain varieties of apples the fungus would
ewise fail to reproduce itself. It is these underlying natural phenomena which
e created warfare between apple growers and those who wish to grow
ipers. In the interest of orchardists certain states have passed laws prohibiting
growing of cedars and various species of junipers, and this unfortunately
meant the denuding of hillsides in regions where the common red cedar
ounds and in some places where the winter landscape offers no tinge of green
er than that imparted by this evergreen.

It is not in the writer's province to champion one side or the other in this
ntroversy, but to offer certain suggestions which may be helpful. Home own-
and landscaping architects would do well to consider this question carefully
ore planting *Juniperus virginiana* or one of its varieties, or some form of
Juniperus communis. If they wish to utilize hawthorn, Amelanchier, quince,
owering apple, and other pomaceous ornamental plants, or if the home grounds
in a region where the apple industry forms a common means of livelihood, it
uld be unwise to use these evergreens.

There are a relatively large number of others which are immune or highly
istant to this disease, and which in form and texture are quite similar to the
ferent varieties of susceptible junipers. Among these immune evergreens
many types of arborvitae, Chinese juniper, Japanese cypress, white cedar,
in juniper, and Pfitzer juniper, to mention but a few. If, however, susceptible
ergreens have already been planted, it would be highly desirable to go over
se carefully once a year and remove any hard brown balls that are found. This
course is a difficult task where the trees have grown large, but offers the only
own means of controlling apple rust.



CEDARS OR APPLES

Apple growers and home orchardists, on the other hand, should consider the
t that certain varieties of apples are extremely susceptible to cedar rust, and
planting orchards in regions where cedars are common they must consider
hazard of using such varieties. Among the more susceptible varieties are
nathan, Grimes Golden, Oliver Red, Wealthy, and Rome Beauty, while
yman Winesap, Winesap, Baldwin, Maiden Blush, and Delicious are quite
istant.

Obviously, with a clear understanding of the underlying principles involved
this relationship between junipers and apple rust, a little kindness and neigh-
rly consideration will go a long way toward removing the friction that has
veloped between apple growers and those who wish to grow cedars. Before
osing any laws prohibiting the maintenance of cedars, would it not be well to
nsider centring such prohibition around predominant apple-growing counties
ead of making state-wide prohibition?

Surely a lovely green hillside in mid-winter is worth something to a commu-
y and may be a source of delight to many.



Pats. Pend.

Designed by Paul F. Watkeys, Architect

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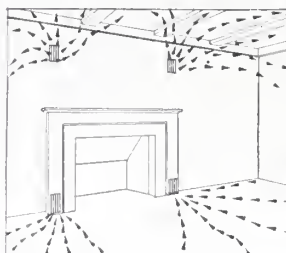
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COVER COMPETITION

Twenty-one hundred and sixty designs for covers were submitted in our last competition and were of a higher level of excellence than those in any of our past competitions. As a consequence, we were able to make a selection of

twelve outstanding designs for our covers, the first of which was used on the August 1932 issue. A study of these designs will disclose our measure of a successful *House Beautiful* cover. Briefly stated, the entries will be judged on the basis of: —

1. Directness and simplicity of design
2. Effective use of color
3. Appeal of idea expressed
4. Originality (not eccentricity)
5. Degree to which the character of *House Beautiful* is expressed

CONDITIONS

The submission of a design will be taken as an acceptance of the conditions which follow

1. Cover designs must be exactly $14\frac{7}{8}$ x $12\frac{3}{4}$ inches, mounted or rendered on a stiff board 18 x 19 inches, with top margin 2 inches and side margin of $1\frac{9}{16}$ inches. See diagram in the third column.

2. Neither lettering nor background is to be supplied by the artist.

3. Designs may be rendered in any medium, but those chosen for covers will be reproduced by four-color process plates — the usual method for magazine-cover reproductions.

4. The artist's name must not appear on the face of the design; but on the back before mounting and on the back of the mount of each design must be drawn a monogram or device, which is again put on a card 3 x 5 inches in size, on which the artist's name and address are typewritten. This card should be placed in an envelope, which should then be glued to the outside of the package. Postal regulations allow no writing to be enclosed. If more than one design is sent, it should be so stated on each card. Any characteristic signature may later, at the request of the artist, be added to designs accepted, before they are reproduced as covers.

5. All student designs should be identified as such by a large letter 'S' written on the back of the mount. The name of the school the student is attending should also be stated on the card attached.

6. If the owner of a design wishes it returned, the card which he sends with each entry should so state, and postage should be enclosed in the envelope with the card. Otherwise the design will be destroyed. We should be notified at once of any change of address. A returned design will be insured only if postage is sent to cover insurance. Designs will not be returned C.O.D. or by express.

7. No more than three designs may be submitted by one person.

8. Approximately 100 designs, including those to which prizes have been awarded, will be selected for exhibition in important cities from the East to the West Coast. Our experience has proved that it is of distinct advantage to the artist to have his work so displayed, and unless a contestant states to the contrary on the card attached to the package we shall consider that we have his consent to exhibit his design.

9. Designs must be securely wrapped in heavy, stiff cardboard. Corrugated cardboard has been found unsatisfactory. They must be sent prepaid or delivered to the Competition Committee, *House Beautiful*, 8 Arlington Street, Boston, Massachusetts. Canadian and foreign entries will be accepted only if sent prepaid from some point in the United States.

10. All designs entered in the competition are submitted at the risk of the owner. We will not be responsible for the loss of, or damage to, designs through fire, theft, or other cause while in transit or in our custody.

11. Designs will not be acknowledged unless a self-addressed postcard inscribed with a statement of the receipt of the cover is enclosed with the contestant's card. These will be mailed as soon as the designs are opened after the closing date, May 4, 1933. Designs will be returned as soon as possible after the awards have been made, but some delay, due to the large number of covers received, is inevitable. If a contestant desires to call for his design, he should so state on the card containing his name. He will then be notified when his design is ready for delivery. It cannot be collected before this notification is sent.

12. The prize designs and those which are purchased will become the property of the *House Beautiful* Publishing Corporation.

13. All entries must be labeled 'Cover Competition' and must be received at the address given below on or before May 4, 1933.

1st Prize \$500

2nd Prize \$300

Student Prize \$250

IN ADDITION we plan to purchase several other designs, for each of which we will pay \$200

CLOSING DATE — May 4, 1933

THE RESULTS of this competition will be announced in the August 1933 issue of the *House Beautiful*.

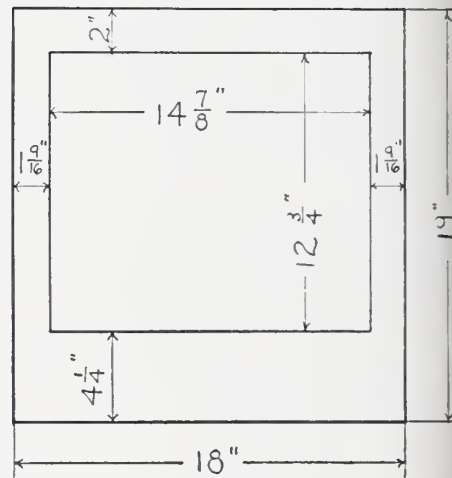


Diagram showing size of illustration, size of mount, and width of margins

This competition is open to all artists everywhere whether or not they are subscribers to the *House Beautiful*, but we are offering a special rate to those who wish to make a study of the magazine before completing their designs. If you desire to take advantage of this offer, please indicate your choice on the coupon below and mail with your check to the *House Beautiful*.

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HOUSE BEAUTIFUL PUBLISHING CORPORATION

8 Arlington Street, Boston, Massachusetts

CHINA OR EARTHENWARE?

by JOSEPHINE BESSEMS

There is probably no word so often misused as the word 'china,' unless it is the word 'porcelain,' which means the same thing as china. Broadly speaking, there are two kinds of dinnerware: the translucent, vitrified china or porcelain; and the opaque, non-vitrified earthenware.

China, or Chinese ware, as it was called when it made its first appearance in the Western World, takes its name from China, where it was first made and where it reached a fine degree of perfection. It is only in English-speaking countries that it is referred to as china. Elsewhere it is known as porcelain, from the Italian *porcellana*.

The history of chinaware reads like a fairy tale. The fragile, fascinating Chinese porcelain became known in Europe about the fifteenth century, and for many years was worth its weight in gold. Many unsuccessful efforts were made to discover the secret of its composition.

In 1709, the Grand Duke of Saxony summoned his alchemist, Böttger, and commanded him, without more ado, to make porcelain. And Böttger did! But not until he had spent eight years in patient experimentation did he succeed — years when he was virtually held a prisoner. These experiments really began the making of Dresden china. Every effort was made to keep the method a secret, but one of the workmen escaped and sold his information to an Austrian prince, and thus knowledge of the manufacture of china spread surreptitiously, in spite of almost unbelievable efforts to prevent it.

A large part of the European china coming to the American market to-day comes from the great pottery centres which have grown up around Selb in Bavaria and Limoges in France. It is an interesting fact that the development of Limoges as a pottery centre was due largely to the enterprise of an American, David Haviland.

The true porcelain body, of which the French and Bavarian china is typical, consists of china clay, or kaolin, combined with two minerals, feldspar and quartz. It is vitrified and translucent.

In the intense heating to which china is subjected, it is brought to the fusing temperature — that is, the ingredients are practically melted into one another and made almost like one substance. The body of the china becomes solid and close and smooth, not at all porous as it was before it was fired. China is glazed before it is fired, and if a piece is broken so that you see the cross section, it is almost impossible to tell where the glaze ends and the body begins, while in earthenware, which is not vitrified, the glaze seems like a separate layer on the surface. The vitrified china is translucent — translucency being produced only when the firing has been intense enough to cause vitrification.



ENGLISH BONE CHINA

English china, as it is made to-day, differs in several respects from French and Bavarian china. Practically all English china contains bone, often as high as 50 per cent, and it is usually referred to as bone china. Powder made from the calcined (burned) bones of oxen is mixed with the china clay, giving great strength and toughness. In fact, it is almost impossible to chip bone china, and quite difficult to break it, something which can hardly be said for the Continental varieties. You can buy bone china with the idea of handing it down to your grandchildren. There are other differences. Different methods of firing are used in England, making it possible to use a greater variety of colors in the decoration. The bone china is wonderfully fine in texture, and has a lovely ivory color, quite different from the blue-whiteness of other types of china.

English potting has a colorful history. The names of Spode and Wedgwood are still names to conjure with, and the potteries which these great pioneers established in Staffordshire more than a century and a half ago are still in operation. The Wedgwood pottery at Stoke on Trent is controlled to-day by the Wedgwood family, and the Spode-Copeland works, also at Stoke on Trent, are owned and operated by the Copelands — descendants of William Taylor Copeland, who was a partner of Josiah Spode. Here the genius of Josiah Wedgwood and Josiah Spode lives on. Designs and colors are faithfully reproduced from their actual moulds and copper engravings, in addition to patterns of modern design. Both of these potteries make a variety of products, including both bone china and earthenware.



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CHINA OR EARTHENWARE?

Continued from page 123

America has produced one name which probably will go down in ceramic history along with the names of Spode and Wedgwood — Walter Scott Lenox. Lenox ware is a fine translucent china and, although it contains no bone, is very durable and is noted for the beauty of its decorations.

So far we have been discussing china. Earthenware is not subjected to such intense heat as china, is not vitrified, and is opaque. It is porous, but the glaze with which the dishes are coated protects the body and prevents moisture from seeping through, except where the glaze chips off.

The English potters excel in the production of fine earthenware. They have developed it to such a fine point that some of it is prized even more highly than china. The finest English earthenware is known as Queensware. This is a cream-colored ware which takes its name from the fact that Josiah Wedgwood, in 1764, made a dinner service of this ware for Queen Charlotte, who was so pleased with it that she secured for him the Royal Warrant of Potter to the Queen. Now, however, the name 'Queensware' is applied to all cream-colored earthenware of this type.

Decorations on china or earthenware may be applied either before or after the article is glazed. Of course, underglaze decoration has the advantage that it cannot possibly wear off, and it is protected by the glass-like substance, or glaze, which covers it. But the disadvantage of this method is that some colors cannot be used successfully under glaze, as the heat of the firing is too intense for them.

There are a number of methods by which dinnerware is decorated. The most important are: printing, decalcomania, hand painting, applied gold, and gold encrusting.

Printing is used when the decoration is all in one color, such as in the celebrated Willow pattern. First the design is engraved on a copper plate. This is then spread with the color, a sheet of moist tissue paper is laid over it, and the two are run through a press, so that the imprint is left on the tissue paper. The paper is then laid on the article to be decorated and carefully rubbed on. The dish is next dipped into water, the paper comes off, but the pattern remains, and is made permanent by a final firing. Sometimes printing is used to form an outline, which is later filled in by hand with colors or enamels. This is the method followed in the better grades of English ware.

The most common method of decoration is transfer printing, or decalcomania, which is used when the decoration is in several colors. The designs are printed on paper, which has been treated with gelatin. This makes a transfer similar to the transfer pictures used by children. The transfer is cut to fit the dish to be decorated, applied to the article with varnish, rubbed on smoothly, and then dipped into water to remove the paper. This leaves the colored pattern on the dish, but it is only after another firing that the design becomes permanent.



HAND DECORATION

The finest china is decorated by hand, and of course there are all degrees of handwork, from the simplest filling-in by inexperienced artists to the finest free-hand work by the very best artists. And naturally the cost depends upon the degree of artistic skill. The decorations of the fine service plates of Royal Worcester and Minton represent the very highest artistry. They are in the same class with beautiful paintings, and are valued accordingly.

Liquid gold decoration may be applied quickly with a small rubber stamp, or a brush may be used. Liquid gold is not very durable, however. Coin gold is more expensive, but lasts longer. Gold encrustation is a more complicated process. First, a pattern is prepared and the article is coated with gelatin, except the portions where the gold decoration is to be. It is then immersed in acid, which attacks the exposed portions, etching them slightly, but has no effect on the gelatin. The coating is then removed, and the gold applied to the etched design which remains. Gold decoration is always over the glaze. It is dull at first and must be burnished by hand.

Housekeepers frequently are dismayed by the crazing or checking of their dishes. This is because the glaze and the body are not of the same density, and the glaze contracts more than the body, causing the surface to break into little cracks. It occurs, of course, most frequently in cheap ware, but does happen in the best of china occasionally. It may be regarded as an imperfection, and reputable merchants will always replace the article when crazing occurs in expensive ware.

FLOWER ARRANGEMENTS

Continued from page 95

in spikes of lavender Physostegia for height, and plenty of different shades of Delphinium, and certainly back up the big pink roses with the lovely blue Platycodon. That queer pinkish salpiglossis will be lovely behind the Delphinium, and we will use some raisin-colored monkshood to give deep color and graceful curves. All those colors are certainly nice and "Frenchy" together, and I see by the rules that we do not have to use all the flowers that would have grown at the same time, as long as we keep it in the French spirit. I think we should have something hanging down to break the too obvious balance of the mass. Let's try those sprays of pink berries from the viburnum. They seem such a good repeat of the roses for color, and the lights on the berries are so brilliant.'

'That is quite a triumph, Lucy,' Dora commented.

'Now you have one more to do and this is it,' said Dora. 'Combination of any flowers arranged in a copper container.' 'Yes,' said Lucy, 'and I thoroughly enjoy doing anything in that copper pitcher, which I bought in Egypt, as the neck holds up the flowers so well and the reddish copper is so lovely. I thought we'd use all the yellow and salmon gladiolus for this one, and sprays of monkshood with the blue of the Echinops — the ritro variety. We have one nicely twisted stalk of gladiolus that is salmon, which will go in front, as that color is so delightful with copper. But now everything is ready to be packed, and I do hope none of these long spikes will get broken, for we need every one of them in these big containers.'



AND SO TO THE SHOW

Dora glanced about the flower room at the six arrangements. 'Really, Lucy,' she said, 'it has been so interesting that I am going straight home to absorb and practise, but I am thankful for one thing to-day — that I am not a judge, for I do not know which of these is best, they are so very different. Fortunately each goes into a separate class, but how can you think up original things year after year, and not repeat? Are n't the same flowers in the garden every season, and more or less the same receptacles in your flower room to put them in, and do you find you ever copy yourself?'

'Indeed I do not,' laughed Lucy. 'One lifetime is all too short for the thousands of combinations in form, color, and interesting lines which nature is showering upon us every year. Of course you must use yellows and whites, or browns and yellows and blues, or blues and purples and reds, over and over again, but flowers are never the same, exactly, in line or form, and there is always something turning up in the garden to fire one's imagination. Monotony has no place in a garden, and I truly believe it is never present.'

SPRING PRACTICES

Continued from page 100

been bedded in straw, muck, or humus soil mixed with fertilizer, decaying leaves — all of which will aid in holding moisture, furnishing plant food, and, as the organic matter decomposes, supplying carbon dioxide gas, which is necessary for the healthy growth of plants. This gas is always lacking in the air.

Many of our plants suffer for the want of plant food, but they also suffer from the attack of insects (especially aphids) in the spring. These sucking insects multiply on the tender foliage, but they also attack the root system. Just as soon as the tender leaves of the perennials begin to show form, scatter freely over the plants and soil a liberal amount of tobacco dust. This should be visible on both plant and soil. It is advisable to apply this material in the early morning when the dew is on the plants, for the nicotine in the tobacco dust in combination with water will kill many of the aphids, and perhaps other insects in the soil. The tobacco dust is also a plant food as well as being an excellent material to hold moisture.

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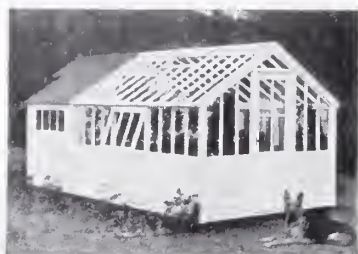
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R. dantle (graceful strawflower)

Nemesia
Shirley Poppies
Water Lilies
Larkspur
Chrysanthemums
Godetia (White Swan)
Nicotiana (Snowstorm)
Petunias (Purple and Wine)
Heliotrope (Royal Fragrance)
Anemone (September Sprite)

Readers' Service Bureau, THE HOUSE BEAUTIFUL,
8 Arlington Street, Boston, Mass.

Name . . .

Address . . .

3-33

SPRING PRACTICES

Continued from page 125

If you have dwarf apple trees in the garden, a trained espalier on a wall or fence, it is well to examine the roots near the surface. The dwarf apple seems to be especially susceptible to the attack of aphids on the roots. One method of destroying this dreaded enemy, causing a stunted growth of both twig and leaf and always a poor form of fruit, is to remove about an inch of soil around the trunk of the tree and out to where the water drips from the limbs, because that is where the feeding roots of the tree are mostly located. When one is working with espaliered trees, clear the soil to a distance of three feet from the trunk.

If the trees are planted where there is only a small area cultivated, or behind a perennial bed, it is not practical to remove the soil, but it is practical to apply tobacco dust and to water the material heavily so as to wash the nicotine into the soil. If the soil can be removed, scatter over the area about one-half inch of tobacco dust and replace the surface soil. It is always advisable to water the areas in order to wash the nicotine in, for when it comes in contact with the bodies of the aphids, it destroys them.

If azaleas, laurels, or rhododendrons are planted in the background of the border, and if they look as though they had lost their vitality, add a very light sprinkling of aluminum sulphate about the plants. Of course, it is hoped that you have mulched these plants in the fall with six or eight inches of leaves. These leaves when dry often form great bulk, but after a few rains they flatten out to a thin mulch. Six inches of leaves in the fall will mean one-half inch or less when the leaves are decayed.

It is also hoped that you furnished a good supply of water, especially to the rhododendrons, during September and October if there was a drought, because these plants need the water to support the leaves during the freezing and thawing periods of winter. The aluminum sulphate will soon bring back the rich green to the leaves, but one should take care not to apply too much. It is better to give a very light sprinkling among the plants after the frost is out of the soil and again four weeks later.



FOR EARLY TULIPS

A special prescription for early tulips planted among perennials, as applied by the writer last spring, may be helpful. The foliage of these tulips appeared in good order, but a little dwarfed flower formed on a very short stem. It seemed that the flower would reach full bloom with a stem of but two or three inches. After the petals were fully formed, but the bud was still tight, a light sprinkling of nitrate of soda was scattered among the plants and a sprinkler set to work. The nitrogen was carried down at once to the feeding roots.

Each day we watched for weakening stems with the flower drooping, but in one week, instead of weak, drooping stems, an inch of strong stem was added to the original growth. A second very light sprinkling of this valuable but dangerous fertilizer (dangerous because if a large amount is applied, the plants soon weaken and die) was scattered among the plants and watered heavily. The results were better than expected, as the tulips came into full bloom with stems eight to ten inches high. It was noticed that the perennials also benefited from this fertilizer.

Early spring also is the time to consider the annuals to be fitted into the open spaces among the perennials. It is a common mistake with beginners to depend on perennials for July and August bloom, and in many gardens, unless there is considerable space in which many varieties of plants are established, these two months are poor in the production of bloom. But if annuals, properly selected as to height of plant, color, and form of bloom, are planted for reserves, the garden owner will find July and August producing a mass of bloom in the border.

It is advisable to study these minute men (annuals) with reference to depleted ranks which may occur among the perennials at any season. Plants developed in five-inch pots, the pots plunged up to the rim in soil or peat moss to keep them from drying out in the reserve garden, can always stand ready to supply the needed additions, especially where accidents have happened to some special plant or group of plants during the early spring or early summer.



1

What Shall I Plant?

BY DOROTHEA K. HARRISON

It is with pleasure that we seize on gaillardia Pure Yellow (Figure 1), as it will make a nice tidbit for the birds among your perennials. The common blanket flower, gaillardia, has always been too gaudy in its red and yellow to fit in well with a flower garden planned for subtle color effects. On the other hand, it is well worth having, for the seed heads always attract the goldfinches. Now we may obtain a symphony of yellow with this new variety! Plants are obtainable at 50 cents each and \$4.50 a dozen, plus delivery → William C. Duckham, Madison, New Jersey.



2

Now you need not fear that the cherries will not be ripe before you leave for the summer. Seneca (Figure 2) is a black sweet cherry similar to the familiar rich-flavored Black Tartarian, but it ripens at least two weeks earlier, in the first weeks of June. The tree is vigorous and has an upright spreading habit of growth. It was originated by the New York Agricultural Experi-

ment Station, which has done so much to give us finer fruits. Strong two-year-old trees, 5'-7' high, are \$1.00 each, \$9.00 for ten, and transportation → Glen Brothers, 1762 Main Street, Rochester, New York.

The Baltic ivy, *Hedera helix baltica*, is a hardy form of the English ivy, which will give those farther north an opportunity to have a dark green evergreen vine. Its color is good with stone or concrete and superior to the yellow-green vines for most shades of red brick. It should be planted in the spring against a wall with an east, north, or west exposure, but never due south. Have a little patience, as it takes a few years to become established. In appearance it is like the English ivy, with perhaps slightly smaller leaves, more decisively cut. Plants from 4" pots having 18" tops are 75 cents each, \$6.50 for ten, and carriage → Wyman's Framingham Nurseries, Framingham, Massachusetts.

Laburnums with their graceful clusters of yellow flowers have been favorites with us ever since we first saw them bloom. There is a hybrid between the common and the alpine species known as *Laburnum vossii*. This blooms in longer racemes, is hardier than the common species and not as tall. You may best plant it in early spring in a protected place in full sunlight. Plants 2'-3' are \$1.85; 6'-8' are \$6.85, transportation extra → A. M. Leonard & Son, Piqua, Ohio.

Honeybells is the attractive name of the autumn-blooming *Clematis veitchiana* (Figure 3). This was introduced

Queen Anne's Thimble and the Bachelor's Button!

Believe it or not—they're shown together on Page 78 of Dreer's 1933 Garden Book! Too bad that Adam's Needle is so far away—on Page 108—and that there's no sign of the thread!

Whimsical? Yes—but only between the lines. For this "Book of the Year" for amateur gardeners contains 210 pages of authoritative facts on flowers and their culture. It is free on request to those interested in vegetable and flower seeds, roses, perennial plants, etc.

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GORDON AINSLEY, Campbell, California.

WHAT SHALL I PLANT?

Continued from page 127

by the late Dr. Wilson from Western China in 1904, although it is only seldom offered in the trade. The vine grows but 6'-7' high, the dark green leaves setting off the creamy white, fragrant, nodding flowers. Aside from blooming late, in September and October, its color makes it valuable for planting against brick walls. It is considered hardy as far north as Cape Cod. Plants may be obtained at 50 cents each, \$5.00 a dozen — Henry A. Dreer, 1306 Spring Garden Street, Philadelphia, Pennsylvania.



Lilium wallacei (Figure 5) blooms in August, its upright flowers of a delightful pinkish orange, lightly spotted, held about 2' from the ground. Its origin is lost, for it has been so long cultivated in Japan. Easily grown, the bulbs increase rapidly, which cannot be said of many lilies. The foliage is excellent, another point in its favor. We should like to group it with blue Platycodon and white phlox. Flowering bulbs, 2"-3" in circumference, are \$1.50 a dozen, \$10.00 a hundred; larger ones, 3"-5" in circumference, \$3.00 a dozen, \$20.00 a hundred, and carriage — W. E. Marshall & Company, Inc., 150 West 23rd Street, N. Y. C.

Sourwood (*Oxydendrum arboreum*) is one of our loveliest small native trees (Figure 4). Sometime in July or August it hands out its racemes of white bells which show well against the dark glossy foliage. The blooming period seems unusually long, as the seed pods have about the same color and shape as the flowers. In autumn the leaves flame up in a brilliant red. It belongs to the heath family, which accounts for its liking acid soil, though it does not need it. To lighten a hemlock planting or to give height to a group of laurel or rhododendron, there is nothing more effective. A plant 3'-4' is 75 cents; \$3.25 for five, plus transportation — The Hillenmeyer Nurseries, Lexington, Kentucky.



Wall germander or *Teucrium chamaedrys* (Figure 6) has had so many medicinal uses ascribed to it that you could hardly find a more appropriate edging for beds in the herb garden. Said to have cured Emperor Charles V of gout, it has been used as a specific against fevers, asthma, coughs, and the poison of all serpents, as Grieve's *Modern Herbal* tells us. The spreading plant with its dark green leaves, gray underneath, may be kept in place by trimming. In fact, being harder than box, it may be used in its place. At home in the sun in light soil, it does as well in the rock garden as in the border. Plants are obtainable at \$1.20 for three, \$3.50 per dozen, \$25.00 per hundred, plus transportation — The Wayside Gardens Company, Mentor, Ohio.

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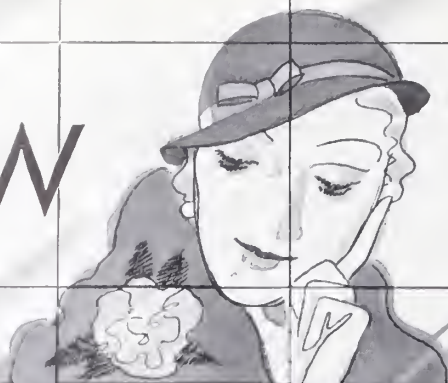
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My jeweler is _____

WINDOW SHOPPING



Judging from the number of interesting new things in the shops this month, I suspect the depression must be lifting, although the prices of the articles I have selected to show you are still well suited to the flattened purse. Orders should be sent direct to the shops whose names and addresses are given for your convenience.

Mary Jackson Lee

1 There is a lovely silvery new pewter on the market now which does not tarnish but may be kept bright indefinitely by rubbing now and then with a dry cloth. I am showing you two examples of this pewter. A charming mayonnaise set consisting of three pieces, a 5" plate, a 5" bowl, — each with a tiny beaded border for a finish, — and a well-designed 7" ladle, all comes for the astonishing price of \$2.50, and I assure you it is good enough looking for a small wedding present. The odd jug with the long black lacquered insulated handle is a French hot-milk jug, 10" long over all, 4½" tall, and 3" across the top. The price is \$2.75, and I am sure the gleaming little container would add a bright note to any breakfast tray or table. Both the set and the jug will be sent carriage collect • *The New Motif, Inc.*, 128 East 60th Street, N. Y. C.



which of course is washable. There is a wide range of colorings from which you may choose. The table, as shown, is 22" high and has a top



22" x 26" in size; while the chair stands 23½" over all, with a 13" square seat. On the table, to complete the amusing miniature ensemble, is a modern lamp whose base is a stylized prancing horse of chromium, and whose plain parchment shade has silver bands at top and bottom to harmonize with the furniture. The lamp is 13" tall, the shade 8" across the base and 6" deep. The jolly French book to be colored and the set of fat crayons in bright shades shown on the table would keep any child happy for hours. The set of table and chair costs \$25.00 and will be sent express collect; the lamp is \$6.50, and the book and crayons are 85 cents, postpaid • *Childhood, Inc.*, 32 East 65th Street, N. Y. C.

3 A gift de luxe for your gardening friend would be a set of these Japanese gardening tools. The case of

Oriental brocade in tans, greens, and dull blues is lined with blue velvet



and holds five practical tools. The illustration shows these to be a pair of scissors, 6½" long, with red handles, a sprayer 5½" long, a small but strong saw, 8¼" long, and enclosed in a wooden sheath, a very useful pair of long-handled scissors 8½" over all, and specially good for trimming small shrubs, and a small but heavy cleaver 7¾" over all, fine for lopping off small branches and doing many other useful tricks about the garden. The price of the set is \$7.00 complete, postpaid. In the picture you will also notice an open Japanese book which is so unique and charming I had to show it to you. It is 6" x 9", is bound in paper covers, and has 70 color plates showing you exactly how to arrange flowers in the exquisite Japanese manner, where each twig and spray is symbolic of ancient lore. The text is in Japanese, but you will not need an interpreter, for the pictures are so clear, and the colors are perfect. Price \$2.00, postpaid • *Yamanaka*, 680 Fifth Avenue, N. Y. C.



4 Always something to exclaim over in this rapidly changing world of decoration! The latest table doilies, for instance, are of gorgeous, sparkling mirror glass, or a combination of mirror and colored glass. In the illustration you may see two examples of these lovely, sparkling glass sets. The plain crystal doily in the upper right corner is 11" x 16" and has a chaste design of lines and a conventionalized ornament cut in it. These doilies are \$24.00 for six, and a matching centre-piece, 12" x 22", may be ordered for \$6.00. The 4½" small doily for the glass is shown below the large one in the picture, and is priced at \$1.00, so a complete luncheon set may be had for \$36.00, and you must remember that its use will entirely eliminate laundry for the summer. Each doily has a felt back. The sets also come with striking designs of central panels of colored glass, surrounded by mirror glass, the choice of



colors being royal blue, bottle green, black, Chinese red, and silver mirror. The black and mirrored glass doilies in the lower part of the picture are most effective. The 9" doily shows cut lines and small mirror circles, and is \$3.00, while the 4" squares, to match, are \$1.50 each • *Madolin Mapelsden*, 825 Lexington Avenue, N. Y. C.

5 There really ought to be a law compelling all householders to light their house numbers after dark for the benefit of dinner guests, evening callers, taxi drivers, messenger boys, and other distracted individuals who are forced to wander up and down dark-

5

4

WINDOW SHOPPING



"Celery and Olives" Tray

This unusual engraved crystal tray has become a "fashion." Ideal too for crackers with two kinds of cheese, hors d'oeuvres or cold cuts with relishes. The size is nine inches.

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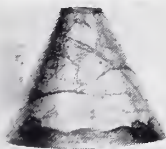
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HANDWOVEN IN COUNTY WICKLOW
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ened streets in search of a particular house. The Cristalglo illuminated house number would solve this problem perfectly, as, being of glass, it obstructs no light during the day, yet shines forth clearly at night. There are two types — the hanging model to use behind a panel or permanently closed window, and the standing model which screws on a flat window sill close to the pane. A miniature transformer plugs into any convenient outlet, and the fine connecting cord, carrying only six volts, is easily concealed. Although the bulb burns continuously, the cost of operating is less than ten cents a month, and it is well worth this small sum to steer the wrong people away from your house as well as the right ones to it. Each sand-blasted digit, which so vividly catches and holds the light, is 2 1/4" high, and either model, with from one to four characters or digits, costs \$6.95, prepaid. For use with alternating current only • **Copley Appliance Company**, 40 Stanhope Street, Boston.



6 Do you enjoy surprising your guests or even your own unsuspecting family with some delightfully new dinner dish? If so, you will appreciate these little individual oak planks, just large enough to fit into a dinner plate, on which you may serve a most original and appetizing main course. A Duchess potato tube is included in the box, together with four planks, directions, and menu suggestions. Steak fillets, mushrooms, green peas, diced carrots, and a border of mashed potatoes are just one suggestion — not at all a difficult combination to prepare and yet, garnished with water cress, a meal fit for a king. The set complete is \$2.50 (\$2.75 west of the Mississippi) and individual planks are 50 cents each • **Penelope Products**, Charles River Village, Massachusetts.

7 This quaint and distinctive tea set has been designed by the Women's Division of the Architects' Emergency Committee, New York, and the profits from its sale will go to unemployed architects and draftsmen. The china is beautiful cream Lenox ware, the forms following Colonial precedent, with

each piece showing a view of a famous American building done in sepia, and having a purple lustre edge. The scenes have been reproduced from prints by Schell Lewis, and represent Federal Hall, New York; Independence Hall, Philadelphia; Mount Vernon; Monticello; the Santa Barbara Mission, and other famous landmarks. There are six cups and saucers, and a teapot, creamer, and sugar bowl in the set, each of the round pieces having on its reverse side a copy of the first coat



of arms of the United States. The price of the set is \$35.00; extra cups and saucers are \$2.50 each, and matching tea plates, 7 1/2" in diameter, \$1.50 each. Please make checks payable to Mrs. Louis Ayres, Treasurer, and mail to Women's Division, Architects' Emergency Committee, 115 East 40th Street, N. Y. C.

8 If you like to stir up salad in true French style, you will appreciate this very stunning pewter salad fork and spoon. Fashioned entirely by hand by a master craftsman, the hammered pewter has an unusually beautiful lustre and the implements are perfectly adapted in design to their double function of mixing the dressing and serving the salad. They measure approximately 11" in length, are excellently balanced, and cost but \$4.50 a pair, postpaid • **The Brick Oven Tavern**, 40 Joy Street, Boston.



9 Here is a luxurious gift for a steamer present, or to send to a convalescent friend. This consists of a silvered basket containing a number of gifts done up in stunning black paper with a modern design in silver.



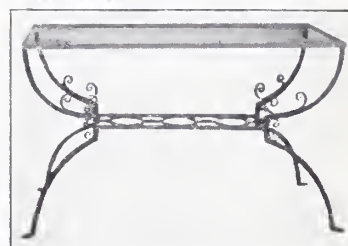
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The bright plaid design in predominating colors of green, red and yellow, with strange Indian birds in red or green, make this set ideal for all informal occasions. There are 8 large place mats, 8 napkins and a runner 16" x 38". Mention colors preferred.

The Price Only \$4.25 Postpaid
OLD MEXICO SHOP
SANTA FE — NEW MEXICO



9

Included in the tempting array are four current magazines, separately wrapped, a new book, a jig-saw puzzle, a tin of fifty cigarettes, and a package of superior chocolates. The parcels are tied with silver cord, and the basket is frivolously adorned with a huge bow of silver gauze ribbon and a bunch of silver grapes and leaves. The price is \$12.00, and it will be sent express collect, unless arrangements are made for paid carriage • Alice H. Marks, 19 East 52nd Street, N. Y. C.



10

Could anything add more charm to the nursery bathroom than a set of these ultra-soft little bath towels with wash cloth? They come in lovely pastel shades, — blue, pink, or green, — with darker borders in the same color, and if you prefer some other animal to the wire-haired terrier shown, you have but to name your preference. Even small boys would enjoy their daily scrub if provided with such an outfit. Of the same material and with the same animal decoration, you may also get tiny round bibs. These are priced at 30 cents each, while the set of two towels and wash cloth is \$2.50. Extra towels, 12 1/2" x 23", are \$1.00 each, and all prices include postage • Miss Cannon's Shop, 20 Brattle Street, Cambridge.

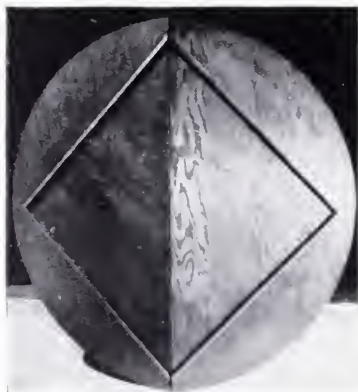
Here is something which will delight the children. We all remember the romance and thrill which childhood attaches to a playhouse, that

miniature structure which may be either a store, a pirate's den, or a cosy spot in which to start housekeeping. Here are real architectural plans, with complete blueprints and specifications, all just what a grown-up person would have in planning a home. From these, furthermore, the house can be easily built by Father or the handy man. The little house has one room and a porch, and is good-looking enough to be a credit to any estate. The blueprint, specifications, and cost sheet are only \$5.00 complete • David C. Sanford, Architect, 300 Main Street, Stamford, Connecticut.



11

How often we have wished that a bridge table might suddenly expand to twice its ordinary size, especially when we have tried to serve refreshments from it or to play a game that calls for six or more players. And now that wish may easily be fulfilled, for here is a folding table top made to fit any standardized bridge table. The under side of the top, with moulding felt-lined to fit snugly over the edges of the card table, is here pictured. When folded it takes up less than no room, and yet when open it has approximately twice the surface area of a card table. It is made of plywood, and comes in rich red or dark green with black border, or in plain dark mahogany. The top is of stain-resisting lacquer and measures 46" in diameter. The price is but \$4.75, including expressage, east of the Mississippi and \$5.25 west • Pitman & Brown, Salem, Massachusetts.



12

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LONDON AND NORTH
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OF GREAT BRITAIN
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TRAVEL

CALENDAR OF EVENTS FOR MAY

Germany	
May 22	Gala performance of <i>Lohengrin</i> at State Opera in Berlin
Holland	
May 5	Flower Exhibition, until the 14th, at Rotterdam
Ireland	
May 8	All-Ireland Music Festival (<i>Feis Ceoil</i>), until the 13th, at Dublin
Italy	
May 2	International Exhibition of Modern Arts at Milan, until September
May 7	Sixteenth-century costume fête of 'Calcio,' at Florence
Spain	
May 11	Spring Pageant at Valencia
Sweden	
May 20	Sixteenth Swedish Fair opens at Gothenburg, until the 28th
Switzerland	
May 24	Canton Singing Festival at Vevey, until the 28th

VENICE OF THE NORTH

Have you ever tried to vary your routine by going to Stockholm, that city of the North which manages in her brief summer to capture the sparkle and gayety of the South? Some compare her, with her many waterways, to Venice, and some to Paris because of her sidewalk cafés, but in reality she is individual and like no other city, though calling back fleeting memories of many—even of Constantinople. You must go to Stockholm in June, before everyone has gone to the country. Because of the long dark winter the Swedish people love flowers, and these are in bloom everywhere. Bright awnings are out in the sidewalk cafés and gay tablecloths cover the tables. Boats gleaming with white paint in the sunshine are tied up across the street and waiting to take you for longer or shorter trips in and out of the waterways between the islands. The back drop is painted with bright clear colors and you are free to fill in the details of your play as fancy may dictate.



Let me suggest some things you must not miss. First you must plan for two visits to the Town Hall. This masterpiece of Ragnar Östberg's needs two trips—the first with an English-speaking guide to get the story of the building and the thought and planning that went into it; and the second time to forget all the facts and enjoy again the color of the handmade bricks, the perfect line of the stairway, the carving of the workmen's faces immortalized in stone, the sound of the fountain in the covered courtyard, the view of the harbor, the Eastern touch in the gleaming minaret tower. It is one of the few things made by man which do not fall short of expectation if one goes with an open mind and a seeing eye. Then you should see the Match Trust Building, unsullied by the ill repute of its former master, the clean lines unmarred by the rococo of the past. But I leave you to find the library and the polytechnic school, the Engelbrekt Churches, and other examples of the 'new' in architecture in its most harmonious expression.

You must have lunch in one of the many excellent restaurants. If you feel gay and a bit swanky you may try the Opera Terrace and sit where you can watch all the world pass by on the Grand Hotel Terrace. The Bäckahä-

ten is a glorified tea room. If you feel a bit Bohemian you will go to Den Gyldene Freden in a wine cellar in a narrow street of old Stockholm, where candles gleam on copper jars filled with flowers. Wherever you go the food will be ambrosial — so different from the food of French restaurants and yet so very good. If you wish to be Swedish, order *Smörgasbord*, things so delectable that ordinary hors d'oeuvre fade into insignificance. Of these many delicious appetizers we must eat first a piece of smoked herring and swallow in a gulp a tiny glass of amber fire called schnapps, saying 'Skole' as we drink. Those who like beer will enjoy the Swedish variety served with the meal in enchanting great glass goblets. After the meal one must drink Swedish punch, a liqueur of pleasing flavor. Did we mention that Swedish coffee is strong and clear and delectable, and with no trace of chicory?

We have not spoken of shopping for Swedish *tenn* (pewter), so bewildering in its charming shapes, or Swedish glass and pottery, so difficult to carry and so impossible to resist. Several hours can be spent in a vain attempt to choose one piece of Swedish weaving from the lovely soft Persian colors spread before you in the Svensk Hemslojd shop.

There is opera and there are plays. At Skansen one may watch pantomime and peasant dances while eating dinner and see the lights dance and gleam in Tivoli, the pleasure park spread at your feet. There are art galleries and collections of the old and new in painting and sculpture. There are palaces with the usual acres of gilt and marble and tapestries.

When sight-seeing palls, a week at Saltsjöbaden on the seashore lying in the sun will freshen the weary traveler for motor trips to the north and south of Sweden, to Upsala and Visby, the lovely walled city, to Rättvik and Skane. No matter where you go, you may stay in the small hotels or inns with perfect confidence in their cleanliness and excellent food. With so rich and varied a setting the summer's drama cannot fail to be enchanting. — M. M. R.

A SWISS DISCOVERY

From lovely Montreux, lying against the steep wooded shores of Lake Geneva, to Gruyères, a tiny mediaeval city with a ninth-century château, is a gradual ascent of less than two hours by electric railway, and yet in this short space of time one is abruptly evered from a world of smart hotels, smart shops, and smart people, and immersed in an atmosphere of restful

beauty, romance, and age-old magic. Our quest for the unusual led us to Gruyères one sunny day in June. The little train slipped by tiny Swiss villages straggling over gentle slopes or fitting snugly into green valleys. Beyond stretched the vast panorama of the Alps. A first glimpse discovered only an isolated station and a lone pension perched on a hill some distance away, but a more careful survey of the landscape revealed what appeared to be a walled town overflowing the summit of a miniature cone-shaped mountain set in a wide valley about half a mile distant. Taller mountains bearing dark patches of forest on their ample green sides, and topped by jagged peaks of rock hundreds of feet high, enclosed the lovely valley. They suggested eternally vigilant sentinels assuring protection to the little community lying in their shadow.

We pursued a winding uphill road and, as we approached, saw that an ancient wall about fifteen feet in height completely surrounded the town, broken by a series of pinnacled outposts or watchtowers. We passed through the gate and followed the uneven cobbled street abruptly to the right; a second gateway similar to the first and emblazoned with the crest of the Counts of Gruyères opened on the Place, a wide cobbled space about two city blocks in length, where the life of the town seemed to centre. It was a gay and colorful spot; the crumbling stone of many of the old buildings lining the Place had been covered with a sort of plaster of faded pastel shades, and the peaked overhanging roofs were the color of terra cotta. Vines crept over the uneven walls and flowers bloomed in almost every window.

In the centre was an ancient stone fountain, and over its base several quaintly attired youngsters scrambled in imminent danger of immersion, their open mouths stretched wide toward the spouting streams. Near by, a curious oblong stone with depressions of varying sizes aroused our interest, and we learned that they were the measures used by grain dealers in the olden days to apportion their wares.

We followed the uphill cobbled road, a narrow continuation of the Place, toward the château, situated at the highest point and extreme edge of the ridge.

A loquacious young Swiss admitted us. We climbed the rude stone steps of spiral stairways leading to high-ceilinged paneled rooms, and from recessed windows looked down upon the former jousting court, now patterned in beds of gay flowers. The present faded, and imagination conjured a colorful pageant of brave knights and lovely ladies, brilliant tournaments and heroic deeds.

Our guide related the early history of the castle in rapid staccato French. Its foundations, into which rough hollows were hewn to house the knights and retainers who resisted invading

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TRAVEL

Saracens, were laid in the ninth century. At a later period, strong walls twelve feet thick were raised upon the earlier structure. Sometime after the downfall of Charlemagne, Gruyères became an independent state, and the château came into the possession of the Counts of Gruyères, who for over five centuries governed the simple pastoral folk benevolently. About the middle of the nineteenth century, following years of neglect during which it became a partial ruin, the château was purchased by a wealthy resident of Geneva, who restored its former character as a feudal stronghold.

Recalled from the mediaeval to the modern, we retraced our steps through the picturesque Place, where by this time the entire female population had gathered on their doorsteps and were busily engaged in making lace which they sell in the attractive little shops. Reluctantly we passed through the old gates, down the dusty winding road, to the small modern station so fittingly located at a respectful distance from the old town, and eventually reentered the realm of smart hotels, shops, and people, with the satisfying flavor of unspoiled Old-World grandeur lingering lastingly with us. — F. M.



FORGOTTEN ORTA

Everyone who has visited the Italian Lakes knows Como, Tremezzo, Bellagio, Stresa — all the greatly loved towns of the major lakes, but how many have discovered Orta, on Lake Orta, across the mountain from Lake Maggiore? On some sweet morning in early spring, when the chestnut trees are just budding; or on some golden afternoon in the autumn, take a car from Stresa across the mountain to this tiny town on the shore of a haunted lake. You will enjoy the ride over the mountain. Be sure to stop at the Sacred Mount above Lake Orta, where there is a Franciscan Monastery surrounded by twenty shrines, set round in the great chestnut trees that cover the hill. In the shrines are interesting terra-cotta figures telling in vivid form the life story of Saint Francis. There is a quiet beauty about this place that is most impressive. There are no flowers — only the grass and the great trees, with a little breeze whispering through.

Walk or drive down the hill to Orta, a tiny town almost unknown to tourists and utterly unspoiled. You

will like the narrow old streets, the lacy iron balconies, the miniature city hall dating from the far-off time when they built the main building of the town one story above street level, with only one stairway from the ground — a clever defensive move.

After a stroll through the town, buy at least one tea cloth for use on the porch table or in the garden after you get home again. You will find them at a little old shop in the centre of town, and we thought the designs were made with dye from chestnut bark — but no, they are made with iron rust! They are a golden brown, on coarse hand-woven linen, and extremely interesting.

Out in the lake you will see a little island swimming in the emerald waters, softly outlined in the golden sunlight. After luncheon, or tea, if you are there in the late afternoon, take a boat and float across the waters to the island of San Giulio, admiring the gentle curves of the wooded hills that frame the lake, basking in the sunshine of Italy. These waters over which you float so peacefully are haunted, or so the natives say, by sea serpents and other dreadful and dangerous things, and you dare not bathe in the limpid water for fear of sudden death. (But I know someone who did — and he is still alive and well!) Try as we might, we could not see any of the dreaded animals in the clear water.

Visit the old church on the island, dating from the fourth century, with a curious old Romanesque pulpit of carved black marble, with several faces, emblems of the four Evangelists, and two curious panels said to represent Christianity and paganism (a griffin and a crocodile) alternately triumphing over each other. There are lovely frescoes here, and an air of age that is quieting yet not depressing. You can get a wonderful dinner of lake fish here on the island, and then float back to Orta in the twilight over the enchanted waters of one of Italy's most beautiful lakes. — L. C. W.

DONKEYS IN DEVON

Clovelly in May! The best time of the year to see the most unique village in England *au naturel*. You arrive from Bideford by bus, which leaves you stranded on a four-hundred-foot bluff rising steeply from the sea. The driver, perceiving your bewilderment, points downward and announces, 'There is Clovelly.' You see only a



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TRAVEL

cobblestone path leading down the hillside, but you have faith and pursue the narrow way.

Just as doubt assails you, a gray slate roof peeps through the dense foliage below, another and still another, and you realize that Clovelly, although invisible at the moment, exists somewhere between you and the calm blue expanse of water spreading away toward the far horizon. Hopefully you continue, abruptly you turn a corner and almost walk into the hospitably open door of a whitewashed, vine-covered stone cottage with latticed windows, a green balcony, and a most alluring interior. Refusing with difficulty its charming invitation, you continue in a semi-spiral descent, passing similar cottages, each with its tubbed fuchsias and patch of lawn and garden.

At a bend in the road you come suddenly upon an apathetic donkey equipped with side baskets filled to capacity with market produce, followed by a driver who encourages the beast with an occasional flick of his whip. A little farther along a second donkey appears well-nigh eclipsed by a stout lady in tweeds, obviously not a native Clovellian, who sits her steed uncertainly and gazes with trepidation at the steep path ahead. The problem of transportation which has been puzzling you is solved. Only a donkey or mule could possibly negotiate the acute angles, weather the cobbles, and stand the strain of innumerable trips between the top and the bottom of Clovelly.

The street ends abruptly at the water's edge. From the old stone quay, which throws a protecting arm around the tiny harbor, you look back at the little fishing village hugging the hillside and at the precipitous, thickly wooded Devon cliffs broken by wave-worn caverns. Fishing craft are anchored in the shallow water or drawn up on the shore. You waded through a sea of round flat pebbles varying in size from a dime to a dinner plate, climb on to an outlying rock, and attack with zest a cheese sandwich, a buttered scone, and an apple, spending a lazy hour before starting back.

You cast a speculative eye upon four donkeys patiently waiting near the quay to convey passengers, produce, luggage, and mail to the other end of town four hundred feet above, note that none seems built to your pattern, remember the lady in tweeds, and

decide in favor of your own locomotive power. You begin a leisurely ascent, pass two mules on the way, congratulate yourself on your superior speed, and, entirely breathless, reach the end of the long trail. — F. M.

IN NORMANDY

'And there is Caudebec,' said our traveled friend. 'You will love it there, but do be sure to stay at the Hôtel de la Marine. The cooking is excellent and the tariff so moderate.'

Caudebec is easily approached from Le Havre. We chose to get there by motor, a taxi hired in Le Havre. Divided among three, the fare was not beyond our daily allowance for transportation, but the boat trip on the Seine from Le Havre has been recommended by friends who came to Caudebec in that way. The fare, first class, is about twenty-five francs, or one dollar—cheap indeed for this beguiling river scenery.

We found the Hôtel de la Marine pleasantly situated on the quay facing the Seine. This hotel has a gracious host, and a *cuisine* that brings Parisians to dine on the balcony that overlooks the river. One is never dull here at mealtimes, for the panorama of boats along the busy Seine affords constant interest and speculation.

Caudebec has its cathedral. One is quite likely to happen upon an artist, easel set up in the shadow of a crooked street or in the open square of the cathedral *Place*, sketching the grace and delicacy of the crowned spire of this church. Let your guide-book tell you the history of this lovely old church before you pass within its portals. The cathedral will then have a deeper meaning for you.

Caudebec has its antique shop, too, where we managed very well with our halting French. It was there we found our cherished old steel candlesticks for five francs each.

During the day the quay has life; on market day it bustles, but, with the coming of evening, always you may feel sure of a delightful quiet drawing in upon the town, and the soft beds the hotel provides make for unbroken slumber. — H. P.

What unique places have you discovered in your wanderings, the knowledge of which you can share with other travelers? We shall be glad to receive short articles of this sort, of from three hundred to four hundred words, especially those describing places which are not familiar to the average tourist. Five dollars will be paid for each article accepted and postage should be enclosed if rejected articles are to be returned.*Address, TRAVEL EDITOR, 8 Arlington Street, Boston, Massachusetts.



DALECARLIA



Zorn's House at Mora

(From an etching by Caroline Armington)

ABOLD Theodore Roosevelt of color was Anders Zorn. His paintings and etchings are scattered all over the world—but to see the best of them you have to go to Sweden. And if you love color, and would like to know first-hand what inspired Zorn, you must visit his native province—the romantic and colorful Dalecarlia.

It is a short day's ride from Stockholm. On the way you will see many historic spots: the University of Uppsala, founded before Columbus discovered America; the old copper city of Falun, cradle of Swedish industry; castles of Renaissance nobles, stately manor houses, and the no less picturesque homesteads of farmers with lineages equally long. The white birch groves, the fresh verdure, and the red and white little houses will make you feel as though you were riding through the illustrated pages of a story book.

To refresh your spirit and invite your soul, to say nothing of coddling your palate, come to Sweden this summer. Due to the favorable exchange rate, your dollar goes farther in Sweden this year.

And remember—Sweden is the gateway to all of the fascinating Baltic region.

Eight days direct from New York by the Swedish American Line. From London or Paris by convenient boat or train service—seven hours by air. Through trains from Berlin or Hamburg. Booklets free from any travel bureau, or write

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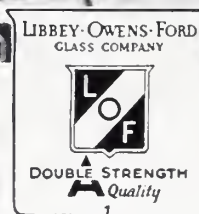
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Announcing A better GLASS FOR YOUR WINDOWS . . . clearer, flatter, brighter . . . and at no increase in cost to you . . .

GLASS, in your windows, has a double duty to perform. From within, it must give you a clear, sharp picture of whatever lies beyond it. From the outside, to give a truly charming atmosphere to your home, it must present even, regular reflections to passersby and guests about to enter. Just as the famous L-O-F process revolutionized the making of window glass when it was perfected some 17 years ago, L-O-F Improved Quality Window Glass is now hailed by architects and builders as setting an entirely new standard of quality in glass for windows. A flatness of surface hitherto considered unattainable in window glass is its outstanding characteristic, although its enduring brilliance and the high metal quality and thorough annealing, which makes it remarkably easy to cut, are factors of almost equal importance. Do not fail to ask your architect about L-O-F Improved Quality Window Glass for your new home or any changes in or additions to the one you live in now.

The unretouched photograph of the Fisher Building, Detroit, (shown above) was taken *through* Libbey-Owens-Ford Improved Quality Window Glass. This glass is so flat and of such exceptionally high quality that, through it, the detail of those many vertical lines is remarkably clear and sharp even to the keenly critical eye of the camera. This is regarded as one of the most exacting tests of window glass that can be made.



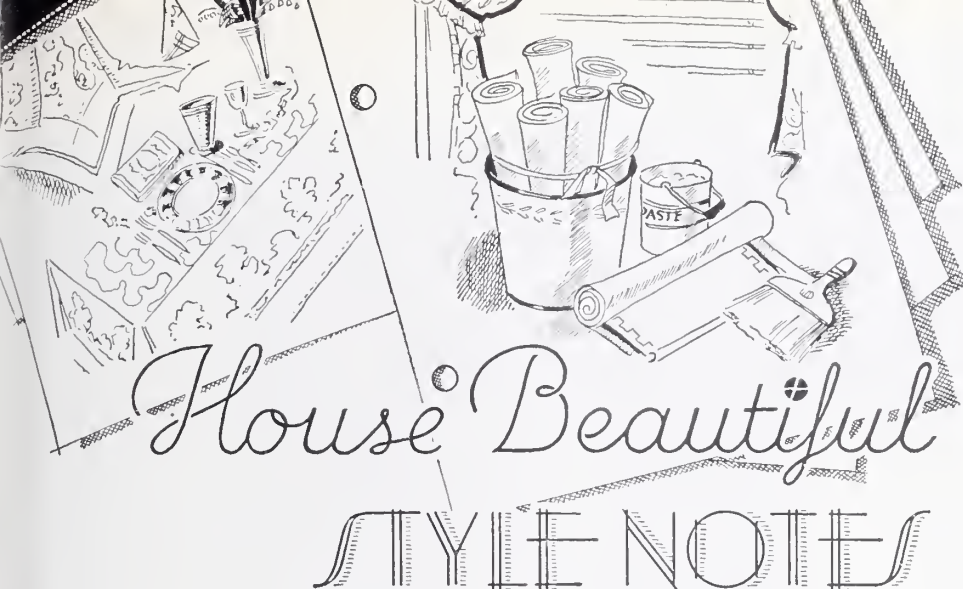
The L-O-F label is your protection. Always look for it. In either "A" or "B" Quality, a blue label indicates double strength, a red label single strength.

The photograph in the circle is doubly convincing evidence of the fact that this glass gives a clearer, sharper vision. There is no difference in the way the Tower appears through the glass or above it.

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LIBBEY-OWENS-FORD GLASS COMPANY, TOLEDO, OHIO, manufacturers of Highest Quality Float Drawn Window Glass, Polished Plate Glass and Safety Glass; also distributors of Figured and Wire Glass manufactured by the Blue Ridge Glass Corporation of Kingsport, Tennessee.



House Beautiful

STYLE NOTES

A design to delight the hearts of poets is seen on a tablecloth of the finest white double-damask linen, which has an interwoven pattern depicting famous figures from the fields of music, poetry, painting, architecture, and sculpture. Homer, Dante, Virgil, Rembrandt, Michelangelo, Shakespeare, and a host of other immortals are represented. The figures are exquisitely woven and monopolize the centre position of both cloth and napkins. For more ornate settings the design is shown in antique gold and silver. Another very decorative cloth to be used with simple china is shown in fine white linen with a centre oval border design of flowers and leaves silk-woven in the most delicate pastel colors. An exotic luncheon cloth of fine linen has wide stripings of turquoise blue, primrose, orange, and *café au lait*, with matching squares of similar brilliant color for napkins.

The new lamp shades for spring are extremely smart, decked out as they are in bright colors and unique materials. Dress, trimming, upholstery, and even shoe-fabric designs have been appropriated in an attempt to produce novel effects. Madagascar raffia cloth, Manilla pineapple fibre cloth, cravenette and coarse-mesh shoe fabrics, Scotch wool lace, and hand-blocked linens and cottons particularly notable for their vivid colors are among the outstanding experiments.

Modern adaptation of period themes has invaded the fields of chintz and wallpaper design with decidedly fresh results. A successful attempt to pair these has been made, and wallpapers and chintzes designed to complement each other are shown in a number of charming color schemes. In these combinations either the wallpaper or the chintz picks up the motif of its companion without duplicating the design. For instance, a Directoire ensemble is carried out in a chintz with a mustard-yellow ground on which are swags of laurel leaves and graceful swans in Wedgwood blue, the accompanying paper reproducing the swag theme. A ruffled organdie patterned chintz companions a paper with a soft blue ground

from which spring stiff bright field flowers. A paper with yellow cord medallions is synchronized with chintz, showing white swag draperies caught with heavy yellow cords. A modern paper for game rooms is patterned in diamond plaid, and the chintz has a diamond design enclosing motifs of brownstone façades and 'speak-easies.'

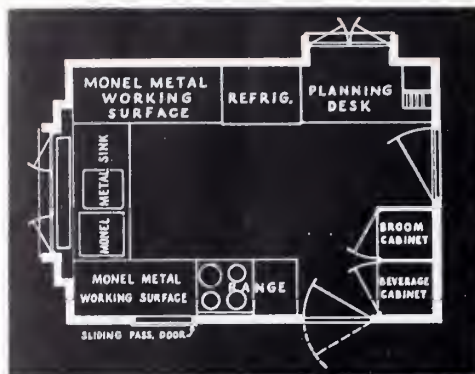
Bed linen in a light tan color is smart for modern bedrooms or rooms finished in oak. Tan also is a fresh color note for the bathroom, and is seen in linen and Turkish towels, bath mats, and face cloths. From London comes word about a new blanket with an unusual porous weave which reduces the weight of the blanket without decreasing the warmth. Another has a down pile surface which retains a large volume of air, ensuring warmth without a sense of oppression, the body's warmth causing the air to circulate through the fabric. These blankets come in smart tan shades as well as in attractive pastel colors.

Decorators are using traditional period settings against modern color schemes with smart effect. A Chippendale dining-room recently seen had gray walls with emerald-green accents, and a Chippendale bedroom turquoise walls, white woodwork, and raspberry-red carpeting. English living-room pieces are unexpectedly interesting against a color scheme of white walls with an emerald-green ceiling and accents of cherry red, black, and gold. A Louis XVI drawing-room displays its luxurious furnishings against walls of chalk pink with rose-red woodwork accents, and decorative accessories in turquoise, beige, and white. These rooms present but a few of the possibilities this modern treatment is capable of in the hands of a skilled decorator.



"Come in"

SAYS THIS MONEL METAL KITCHEN



"It's fun to work here!"

● When you enter this scientifically planned kitchen, you say to yourself:

"What fun it would be to work here!"

Perhaps you, too, have noticed the new trend — the tendency to plan kitchens as a single unit. Kitchen equipment is now designed to conform with a general plan, so that awkward, inconvenient arrangements may be avoided. Leading authorities on modern kitchen planning recognize that Monel Metal working surfaces play an important part in the design of scientifically planned kitchens.

In any kitchen, you will look enviously at a Monel Metal sink. Particularly, when you realize that its silvery surfaces will always be just as lustrous as you see them now. For Monel Metal resists corrosion, staining, scratching—it won't show the marks of wear and use. It is strong and tough... solid clear through... with no coating to chip, crack or wear off. Like heirloom silver, it lasts and looks beautiful through a lifetime.

The glass-smooth Monel Metal surfaces on sinks, cabinets, and range tops tell you that this silvery Nickel alloy requires no more care than you'd give glass. Notice, too, how the neutral tones of this modern equipment harmonize with cheerful kitchen color schemes.

You should plan now to have an efficient, all-Monel Metal kitchen. Mail coupon for additional information on Monel Metal household equipment, and ask your plumber about Monel Metal sinks.

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● The new "Whitehead" Monel Metal water tank (range boiler) defies corrosion. Makes rusty hot water a thing of the past. Handsome in appearance; lasts a lifetime.



● One of the double drain-board "Streamline" Monel Metal kitchen sinks. 45 models of Monel Metal kitchen cabinet tops and sinks priced from \$27 to \$105 are now available.



● "Star" Range with Monel Metal top — made by The Detroit Vapor Stove Co. Easy-to-clean, chip-proof Monel Metal tops give ranges new beauty and durability. Ask your dealer.



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G-E All-Electric Kitchen, designed by General Electric Kitchen Institute. The G-E Dishwasher sink is Monel Metal. The cabinets made by Dietrich Steel Cabinet Corporation, Chicago, have Monel Metal tops.

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Please send me further information on modernizing the kitchen, also information about Monel Metal sinks, ranges, hot water tanks and other Monel Metal equipment.

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Address _____

Plumber's Name _____

HB 4-35

House Beautiful

A reader, Mr. Frederick Van Wyck, has sent us the following excerpt taken from a letter written thirty years ago, with the comment that he wonders whether anything more charming has been done on the subject. The nursery catalogue of three decades ago may not have been as attractively illustrated as it is to-day, but obviously it was just as effective in scattering to the March winds all but garden thoughts: —

I received to-day the illustrated catalogue. I have pored over it all the morning, and neglected my house; and I have no doubt you thought to do me a kindness. You have not. Why did you do it? You have upset me, you have unsettled me, you have undone me.

I was plodding on in the most orthodox manner: you have completely demoralized me. You have dis-
inclined me to do my duty strictly in that line of life to which I am called. I want to do those things which I can't do, and I do not want to do those things which I have to. I am no longer contented, but have wants. I want an antirrhinum; I want a hunnemannia (Jack would say I have one now); I want a kaulfussia, an throphalaria, a manaheganthera tenoctifolia (It must be sweetly pretty). I want to be an agriculturist, a horticulturist, and a pomologist and a botanist and an out-of-door-ist.

I don't want to sweep and dust and make beds, and spill kerosene and blow dust out of corners, and make children practise, and stitch, stitch, stitch, like that dreadful 'shirt man.' I want to dig and hoe and rake and plant with Paul and water with Apollo, and sow and scrape and lay out and set out and pot out and thin out and weed out and leave out and stay out.

I want to vegetate and germinate and radiate and foliate and bifoliate. I want to ramify and amplify and bloom like the rose and smell like the sweet peas. I want to be a good runner, a good climber, and a good bloomer. (I am a good bedder already.) I want to be showy and hardy — to last well into the frost. I'd like to be evergreen and perennial. But I know you are tired and wish I were a tender annual, and you don't care how soon I dry up and die out. I want people to say, 'She always gives satisfaction, and should be cultivated more generally.' But you probably think I reach out too much, and you are out with your pruning knife at this moment to trim me. But don't cut me below the pen: just pinch off my top a little, for I have no more words to tell you what temptation I have for this agri-horti-flori-cultural mania!

Ah yes, the insistence of those red gods in March when 'the old spring fret comes o'er you!' When they call they must be listened to.

Austen Pierpont of Ojai, California, who received the second prize in the Western group in our Small-House competition of this year, is, it could seem, surely moving up to first place, since in our competition last year he won first prize in this group. Prosit 1934, Mr. Pierpont!



The Renovize Philadelphia Campaign is the latest to send its echoes to our desk. As a result of effort there of over a thousand trade, civic, community, and religious organizations, there will be spent on remodeling and repairs within the next six months over \$15,000,000. Here is one logical way for every community to begin to dig itself out of the depression. Such an article as the one on page 154 of this issue offers several definite suggestions as to many ways of offering first aid to houses. If these do not apply to your problems, write us, for we have many remedies in our kit.

Of all Garden Club pilgrimages, the annual tour to the famous old homes and gardens of Virginia is one of the most enjoyable. More than a hundred of the

fine old estates will be open for the week of April 24 and will present a rare opportunity for all of us who can make the trip to steep ourselves in some of America's most valued traditions. For here, where life was leisurely paced, our ancestors have built most beautifully.

J. Horace McFarland, who writes on his favorite flower, the rose, is the editor of the *American Rose Annual*. He has just retired as president of the American Rose Society, an office he has held for three years. A proof of the increasing popularity of the rose is the fact that there are now almost two hundred public rose gardens in use or under construction in this country, and attendance proves that these are all highly appreciated.

Dorothy Fleitmann, who writes on 'Beds Brought Up to Date,' tells us that her two chief activities are hunting with the Meadowbrook hounds and hunting for material on art and decorations to be ensnared for the English and American magazines. English-born, she mentions English magazines first.



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NEXT MONTH

A small house in a seaport town, the kind we should all like to have remodeled for ourselves, will be featured. And since remodeling these days claims more activity in the building field than new work, a spread, showing the possibilities for new life inherent in old barns and stables, which are common in almost all communities, will be shown. Another article which recognizes the exigencies of the times is one on the modern laundry, illustrated by sketches of a combined sewing-room and laundry which the mistress herself can operate. One of the most interesting in the group of modern houses now being erected on the Exposition Grounds in Chicago will be presented, and there will be an article on Hemerocallis, one explaining how to do Bargello work, and others on pertinent subjects.

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COLO



IN THE DINING-ROOM PICTURED ABOVE and on the opposite page, the walls are off-white and there is a black lacquer dado supporting black engaged columns with white bases and gilt capitals. The chairs are of different colors ranging from pale pink to yellow to green, the table is of pear wood with dark green base and apron of white holly wood, and the hangings are pale yellow rough silk. Above the Adam sideboard flanked by pedestals hangs Guido Reni's colorful 'Aurora'

ND GLASS EXPERTLY COMBINED

Remote from the surrounding housetops below, with a sweeping view of Central Park and its ever-changing lights and shadows, is an apartment decorated by Jessica Boss in an almost architectural manner. Done with unusual ability, each room has definite strength and derives its character from one original piece.

An old Italian painting of the seventeenth century determines the rich simplicity of the dining-room, and hangs above the Adam sideboard of mahogany. This painting combines the colors used throughout the room and very probably in its day may have been the inspiration for some decorative painting and work of the Adam period. The walls are an off-white with a black lacquer dado supporting engaged columns with white lacquer bases and capitals of gilt. The rough silk curtains are a pale yellow and instead of a valance there is a modern wood moulding. Three paneled mirrors framed in white moulding balance the window opposite with its white Venetian blind, and also allow the recess behind it to be turned into an extra closet in the hall. A scintillating crystal chandelier hangs from the centre of the ceiling, and on either side of the painting are Adam pedestals of mahogany and white lacquer, supporting two old urns.

The chairs take away from the usual monotony of a dining-room because they all differ in color, carrying out the tones in the painting from pale pink and yellow to green. The dining-room table and chairs of pear wood were designed by Mrs. Boss for her client, and the table rests on a dark green base and has an apron of white holly wood. The carpet of emerald green, combined with the colors of the chairs, gives great life to the room. Ingenuity was displayed in designing a table to accommodate twelve and still be

in proportion with such a long and narrow room; and also, one of the windows being off centre, a seemingly perfect balance has been achieved by the clever handling of the pilasters and draping of the curtains.

To make a badly proportioned bathroom inviting and unusual takes deft handling. The walls of this room are sapphire blue and white, and the floor is an inlaid composition of blue, black, and white. Blue is again repeated in the dressing-table stool with its white leather seat, and the white Venetian

By

WALTER SCOTT HOBART, Jr.

JESSICA BOSS

DECORATOR





The game room has astral-blue walls with a design in silver above a black dado. The smart inlaid floor and curtains of rough silk are in three shades of gray

blind is framed in blue fretwork. In a practical dressing-room adequate lighting is most essential, and over the table of mirror hangs a looking-glass with a long cylinder on each side containing tubular bulbs. These cylinders are open at the top to permit the heat to escape.

An integral part of most well-done New York apartments is the gaming-room, and the original old bar forms the keynote of this one. The walls are astral blue in color with a design in silver and a black dado below. The inlaid floor was designed in three shades from gray and dark gray to steel, which picks up the silver note in

opening where the deep green of coniferous evergreens gives a rich background! One new Australian sort, not yet available through our reluctant rose raisers, is Sunny South. It is a sunny rose from the South in its taller constant showing of a graceful plant of cheerful pink blooms.

But I must not fall into writing merely a variety catalogue, and I want to get well away from the rose garden and the formal borders. On the way, consider that a half-shady location where evergreens and shrubs dominate is a happy home for many good roses which convention and ancient rose 'musts,' 'shoulds,' and 'don'ts' have confined to the open spaces and the full sun. It was an inquiring disposition that led me to plant some of the regular Hybrid Teas in such a place, with a result that has been a grateful surprise to me these four years. The varieties, all of them, — and I will name the splendid scarlet Etoile de Hollande and the elusive William F. Dreer, — have grown better and bloomed better than in the open, though set close to large mockoranges and fine tall conifers. Half-shade, a little attention to avoiding root competition, have thus provided a new resource, a new accent of beauty.

Passing farther still from the rose garden, let us stop just a moment in the rock garden, to enjoy, close to the ground, the small *Rosa rouletti*, which here may be found in bloom for months. You'll need to stoop to see it, for the whole dainty thing can be covered with a teacup, though I am told it stretches up under garden conditions to well-nigh a foot.

Roses serve ideally to edge garden steps or a house approach, if the right sorts are used. I think as I write of the loveliness of Max Graf along a step-way at Breeze Hill, where, in half-shade, it mingles with the evergreen pachysandra, surmounting the permanent

greenery of that excellent ground cover with its enduring foliage, set in June with its great single soft pink blooms. Utterly frost-proof, this rose is also the bank holder *par excellence*. I might have used the *wichuraiana*, with its glossy leaves and abundant late white flowers, somewhat more drooping in habit, as it elsewhere literally pours over a garden wall.

In a formal garden, with fine architectural features, roses can best accentuate such features while adding sheer elegance of their own. Wise use of some of the hardy climbers and of many of the 'species' roses, as the real natives are called, will accomplish fine decorative results.

The hedge use of roses is so familiar that I need no more than mention it. To me even the mention has a rueful significance, for twenty years ago I was persuaded not to surround the Breeze Hill quarter-circle (I call it my home pie!) with a rose hedge. The substituted barberry has overgrown, and now we are choking it from the five-hundred-foot curve of one boundary with the hardy climbers, able to fight their way successfully against that barberry. But to think what I might now have had!

Any covering job about the home can be given to roses. Be it a rock pile, a fence, an arbor, a trellis, a garden shelter, the work will be done to delight, and with small expense. A seven-foot split chestnut work-yard screen is beautiful all the year when faced with these climbers, because the bloom is followed by a full leaf covering, and the winter twig tracery is good. A garage is submerged in June glory and made a structure of pleasant distinction by the use of the same material. For such use, the strongest-growing varieties, such as Dr. W. Van Fleet, American Pillar, Evangeline, Paradise, — all American, (Continued on page 171)

Photographs by J. Horace McFarland Com



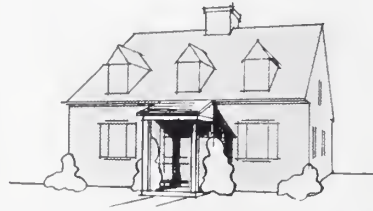
WHAT YOU CAN DO IF YOU HAVE A HOUSE LIKE THIS

AND NEED A COVERED PORCH

Often there is some small feature about our house that is a source of annoyance or inconvenience, and yet can be more easily obviated than we realize. An unprotected entrance is with many owners such a feature, and the illustrations on this page show three different types of houses with porches added. For good measure other related changes are also included. Even such simple problems as these are solved more advantageously and more economically by an architect, who, you will find, is glad to be consulted about such minor work



The original house with flush doorway offering no protection from the weather



An open porch like this with shed roof can easily be added to this house



A more ambitious plan adds overhanging roof and two bay windows

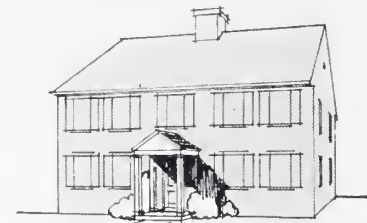


If more room is desired, an ell like this with the open porch, which may be glazed

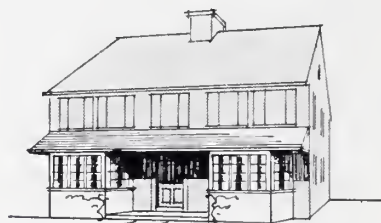
1. WHEN YOU HAVE A CAPE COD COTTAGE



This doorway, while entirely appropriate, seems less hospitable than a porch



This porch with pitch roof offers a more inviting and protected entrance



If preferred, a Germantown hood and bay windows may be added to this house



This ell, hood, and one bay offer a solution to the problem

2. WHEN YOU HAVE A COLONIAL TWO-STORY HOUSE



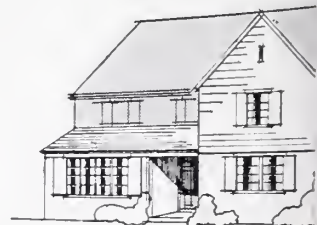
Good architecture, but with doorway a little exposed for a rainy day



This projecting vestibule will protect against cold as well as rain



While you are adding a porch, you might also consider a sunroom



Sunroom, covered entrance, and two-story possible additions to this house

3. WHEN YOU HAVE A WEATHERED ENGLISH HOUSE



The left is John's side of the house, now used as the family entrance, with an informal living-room at the front and spacious dining-room at the rear. The four towering rectangular chimneys give the necessary height to the low roof lines, and a white fence and tall elm trees complete the picture.

GEMINI

By CHRISTINE FERRY

Gemini, the summer home of Mr. and Mrs. Foster Stearns, at Hancock, New Hampshire, is one of those rare finds which even in these modern days are occasionally to be acquired in rural New England — an old homestead characteristic of the best architecture of its day, so honestly constructed that after the passage of over a century it needs but to be reconditioned in matters of dress and minor structural details to enter upon a new lease of life.

As the name given to it by its present owners implies, Gemini is a twin house under one roof, both sides, as originally constructed, being identical and entirely independent of one another save for connections in the rear. Erected by two brothers for their brides, girlhood friends, whom they married on the same day, it has, during all the years intervening, given silent testimony to the beauty of harmonious human relationships.

According to the Town Records, in the year 1809 the two brothers, John and Henry Whitcomb by name, came to Hancock from Littleton, Massachusetts, to establish themselves in business.

History relates that the brothers were noted for the perfect unity of feeling which existed between them. In business matters, it is

The duplicate doorways shaded by ivy-covered trellises are particularly fine in detail and suggest the harmonious relations of the families of the two brothers who built the house.





A view of the service entrance showing the neat way the rear ell butts against the exact centre of the main structure. The stone wall and hedge, picket fence, rail gate, and large shade trees are all familiar elements of a New England village street



Henry's side has purposely been left to look as it probably did in those days of long ago. The arched shutters are particularly commendable

The shed end of the ell has been converted into an open-air dining-room looking out upon a grassy, flower-bordered terrace. Even here the twin motif is repeated in the two adjoining doors

said, they shared all things in common, never keeping accounts with one another, and so perfect were their mutual trust and understanding that during the twenty-two years of their business relations no word of disagreement was ever known to have been spoken by either.

Because of this close relationship it was but natural that the brothers should wish to establish homes near one another. Hence the twin house under the same roof, with each side a replica of the other.

In the manner of the day, the dwelling was constructed on rectangular lines and the floor space divided into four square

rooms, one in each corner, with narrow hallways and staircases leading upward from the centre front. There was the usual small hall bedroom over each front door, and on the lower floor, connecting with the 'back room,' a smaller one having no other opening than the doorway leading into it. This might have been utilized for such prosaic purposes as a storage closet, but romanticism suggests it was an ideal place of retirement for a timid lady during a thunderstorm — the 'thunder room' to which reference is sometimes made in old records.

In the rear an ell of less imposing structure provided space for kitchens and auxiliary sheds, and here was made the only interior connection between the two houses.

Such was the architectural layout of the old Whitcomb homestead when acquired a few years ago by the Stearnses, who then proceeded to demonstrate that by cutting a few openings in the wall separating the two front halls the houses could be thrown into one without in the least detracting from the dual characteristics and romantic associations of the original structure.

The visitor now enters by either of the two front doors into a spacious hall from the centre of which rise the twin staircases, one on either side of the central dividing wall. On the lower floor an opening in the rear, under the staircases, gives passage from one side of the house to the other, and on the second floor landing at the top of the stairs the two small halls have been thrown into one.

John's side of the house provides the background of everyday family life. The old-time parlor has become the informal living-room of to-day, where one drops down comfortably for a cup of tea and a chat with a charming hostess. Connected with it is the dining-room, and in the rear the working kitchen. Upstairs are the family sleeping apartments and Mrs. Stearns's study containing treasured possessions gathered during years of sojourn in foreign lands.

Henry's parlor has become the music-room; then comes the library, which is Mr. Stearns's habitat. (Continued on page 171)



The twin staircases mount from halls which have become one by the simple expedient of cutting an opening through the dividing wall. Here the Gemini on the rug extend a welcome

The exceedingly decorative and colorful mural above the dining-room mantel, by a talented house guest, Madame Balascheff, daughter of a former Russian ambassador, portrays the village green of Hancock and the church in which hangs one of the original Paul Revere bells





A SUCCESSFUL ADAPTATION

The formal elegance of the Chinese Chippendale manner lends itself to modern use in this painted white rattan grouping of couch, chairs, and low table for sunroom or terrace. The loose cushions are covered in dark blue duck with a white welting. Courtesy of Arden Studios



New forms for old uses as designed by Russel Wright are here displayed. The objects include a beverage cooler, tid-bit tray, round bean pot with wooden spoon, hors d'oeuvre tray with removable glass parts, ice bucket with wooden spoon, and grapefruit dish with space for ice beneath

ALUMINUM À LA MODE

ROOMS OF DISTINCTION

Margaret Stauffer



FLORENCE ELY HUNN, DECORATOR

Dignity and comfort are charmingly combined in this eighteenth-century dining-room in the Chicago apartment of Mr. Charles H. Langer. Against plaster walls in tones of terra cotta suggesting tempera are set four panels of old French paper. The central part of the dining table is used as a breakfast table before the windows which overlook Lake Michigan and catch the morning sun. Loops of crystal hold back the damask curtains that tone in with the terra-cotta walls

NOTE—This is the third installment in a series of rooms decorated by members of the American Institute of Interior Decorators, a nation-wide association which was formed in 1931

The decorator of these rooms in the Foundation of Dr. Austen Fox Riggs, Stockbridge, Massachusetts, has successfully achieved her aim of creating a cheerful, homelike, and yet dignified atmosphere suitable for a house which is used by many and varied types of people. The living-room below has walls of pale green with yellow moire curtains and interesting pieces of mahogany furniture

Against walls of oyster white the antique brown mahogany furniture of the entrance hall shown at the right is arranged with balanced formality. Yellow leather covers the chairs and the very striking crystal lamps are decorated with ormolu mounts

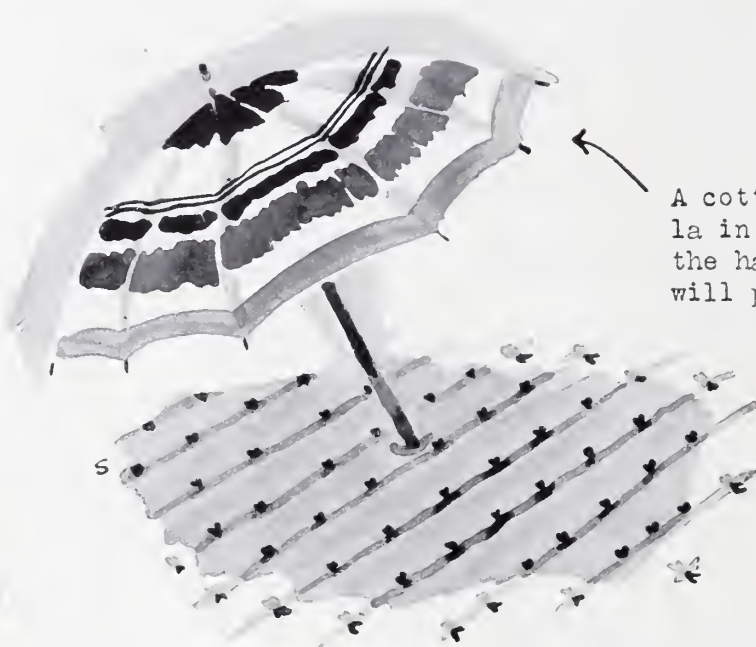
LOUISE EDEY, DECORATOR



Photographs by Samuel H. Gottscho

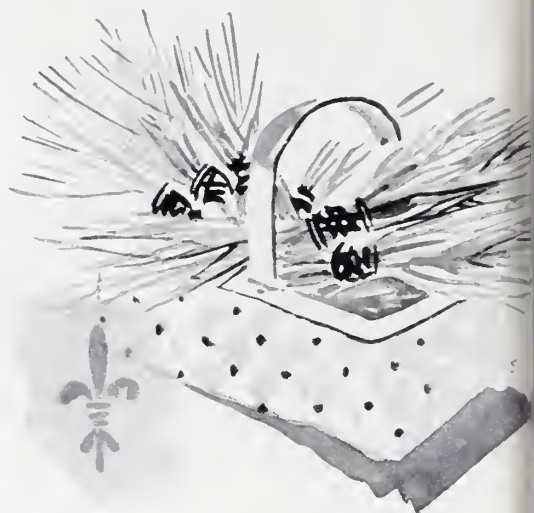


Garden



A cotton beach umbrella in gay color, with the handle end removed will provide the temporary shade young seedlings need the first day

If you have trees cut down, be thrifty like the French. Tie up the twigs into fagots. They make splendid kindling wood for the fireplace



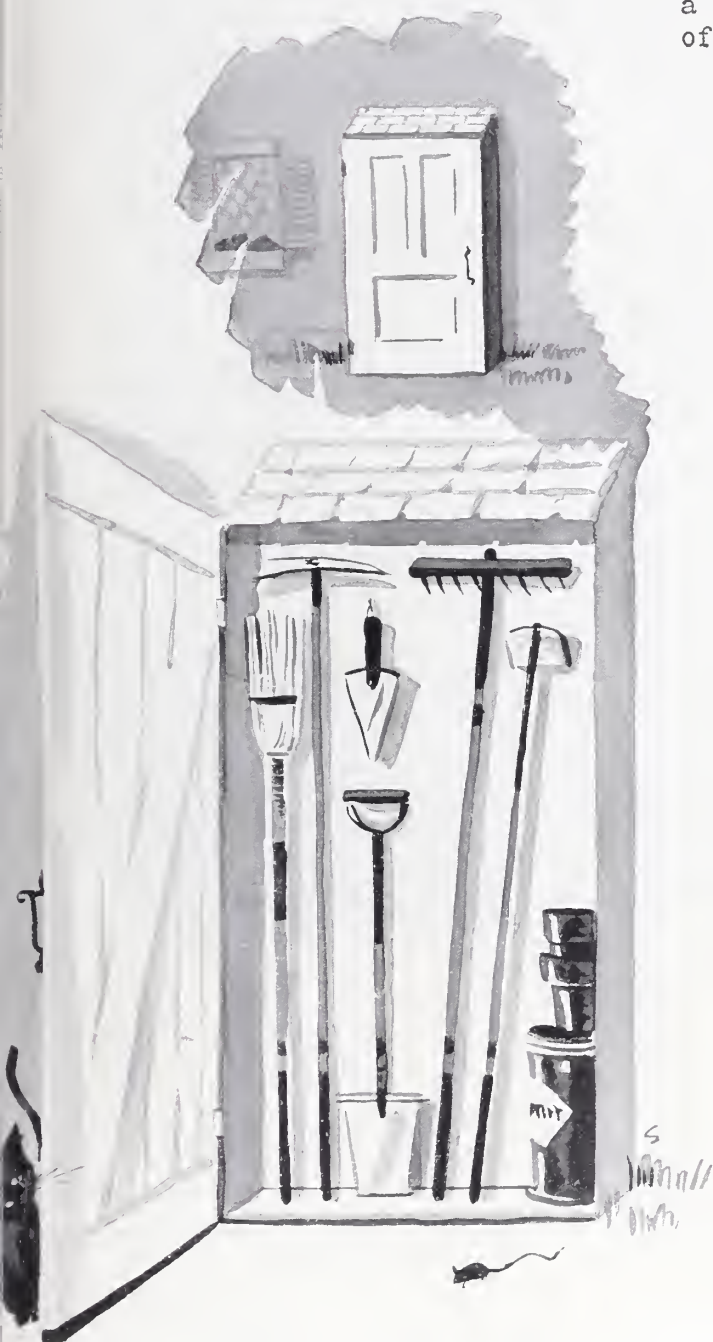
If you garden in overalls, stitch over the knees patches of the new waterproof upholstery materials - padded. They will make kneeling dryer and less painful, and the effect is rather amusing, especially if a bright color is used



Tin flour shakers may be filled with the dry poisons, such as hellebore, nicotine, and sulphur -- carefully labeled. Paint them bright colors

Promptings!

Do not struggle with a man-sized wheelbarrow. The largest size child's wheelbarrow will do a surprising amount of work



If your tool house is not near your garden, build a shallow tool closet up against the house. Such a closet need not be more than 6" or 8" deep and it will look merely like a door. The handier the tools, the better the garden

Pieces of wire 20" to 25" long may be bent and stuck into the ground, overlapping one another, wherever temporary protection is needed. Your hardware dealer will cut them for you -- as many or as few as you like



Keep a barrel in a remote corner of the garden for liquid dressing. Put into it a burlap bag of horse manure or sheep manure and keep the barrel filled with water. Nothing like it for keeping the garden vigorous



BEDS BROUGHT UP TO DATE

By DOROTHY FLEITMANN



Drix Duryea

A bed of zebra wood with cover of beige suède cloth becomes a couch by day in this severely masculine bedroom. The telephone is enclosed in a cupboard, and a hinged flap provides space for a breakfast tray. Jones and Erwin, Decorators

This modernized version of a Directoire bed has a white painted frame with mirrored panels set in the ends. The columns are clear crystal surmounted by crystal balls, and the bedspread is of white satin. Designed by McMillen, Inc.



Carl Klein Studios

Our standards of living have changed so fundamentally during the last few years that it is more than ever important that the things with which we surround ourselves measure up to the new régime. The increased pace of our lives and the decreased space forced upon us by the dwelling system of to-day make it impossible to devote as much room as in the past to things that are merely ornamental. The first purpose of our furnishings must be utilitarian. Consequently, instead of valuable space being given over to accessories and incidental pieces, we have substituted for these furniture which often becomes part of a general scheme of cupboards and shelves, the installation of which plays such an important part in these modern rooms. This is especially true of the bedroom where cupboards have a definite purpose to fulfill, which may be to conceal the radio, harbor the midnight reading, or hold the telephone within reach of the bed.

Several of the illustrations show how much the bed may contribute to the character of the modern room, and how, through different treatments, quite a conventional bedroom may be changed into a delightfully informal study. In a small apartment such a transformation may mean a great deal, for by means of sliding panels or enclosed shelves

TO DO IN THE GARDEN THIS MONTH

BY MARY P. CUNNINGHAM

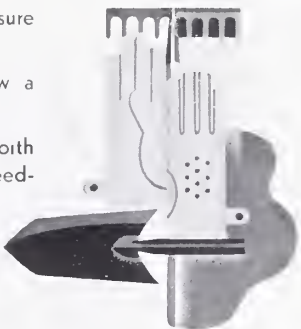
APRIL

Garden this month with a clear conscience. With all this leisure our gardens ought to show improvement

Prune deciduous hedges. Do not let privet hedges grow a woody base

Start tender annual seeds such as cosmos and petunia and so forth in the cold frames. Open up the frames on hot days or the seedlings will grow spindly. Cover at night

Have garden gloves which fit. Try a child's rake as a cultivator, especially for wide beds. Get an all-steel trowel. Perforated handles blister the hands and are apt to break



Trench the soil in the perennial garden if it has not been done for four or five years. Dig a trench 2' deep across one end. Put its soil at one side and line the trench with 6" of rotted manure. Dig a second trench next the first, putting its soil into trench No. 1. Proceed thus over the whole area, and fill the last trench with soil laid aside from trench No. 1. Each time the last soil layer is taken out of the trench, mix it with well-rotted manure. Also put a 6" layer of rotted manure at the base of each trench

If peonies show signs of blight, cut out the affected stems and burn

Thin out roses by cutting out all dead wood and weak shoots. Actual pruning should wait until danger of freezing is over. Top-dress beds with bone meal or sheep manure. Renew dead plants with new stock

Seed new lawns. Weed old lawns and fill in the holes with good soil and seed. Weeds pull more easily in spring than in the fall. Roll when the ground ceases to cake. Top-dress with bone meal

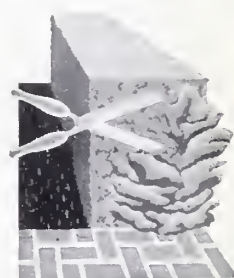
Plant trees, shrubs, and perennial plants and seeds when the ground is workable, but not before

Plant a bush of *Corylopsis spicata* or *C. pauciflora* for its very early yellow flowers. Put in a sheltered spot

Plant seeds of annuals hard to transplant in the open ground where they are to bloom. Such are sweet pea, morning-glory, mignonette, sweet alyssum, Shirley poppy, California-poppy, candytuft, cornflower, annual larkspur, Nicotiana

Uncover everything. Put the mulch on the compost heap to decompose into future soil. Top-dress the garden with bone meal. Do not disturb the late sleepers like Platycodon, Japanese anemone, and Hosta, whose shoots are not up yet

Finish dormant sprays while the buds are still closed. Lilac, dogwood, fruit trees, poplars, and other woody plants susceptible to scale can often be sprayed in April



Give evergreen hedges their annual shearing the last of the month

Prune deciduous shrubs individually after blooming. Take out shoots from the centre base if crowded



Spray *Euonymus radicans* with a scalecide to prevent scale, which attacks suddenly and is a serious pest

Use manure as the most perfect fertilizer because it contains some each of phosphorus, nitrogen, and potash, which are the three main foods generally lacking in soil, and because it also supplies humus

If plants arrive before the ground is prepared, heel them in. That is, lay the roots (still tied up) in rows in a shallow trench in a slanting position. Be sure that the roots are well covered and will not dry out



Spray hollyhocks, larkspur, and phlox with Bordeaux for mildew as soon as the shoots appear and every two weeks thereafter. This is a major law of garden hygiene

Divide perennial plants which are overgrown. Phlox should have only five or six stalks to a plant. Keep original stalks, because the seedlings revert in color. Divide asters every two years and use the new shoots. Boltonia, chrysanthemum, and Helenium need frequent division

Try these combinations for contrasts in foliage: mayapple with yew and pachysandra; low cedar with heather and leucothoe; rhodora with pale yellow primrose and *Thalictrum minus*; bayberry with sunrose and thyme

Plant upland cress at intervals for succession, for it is not good after it seeds. It is edible like watercress, but will grow in ordinary soil, while watercress must have moisture

Note the value of early foliage in the garden, especially as a background for bulbs. Broad-leaved evergreens, such as *Euonymus radicans* and myrtle, are useful, as well as the early leaved perennials like *Saxifraga cordifolia*, Arabis, and *Phlox subulata*

Weed the rock garden early and not after May. Plant it from mid-April to mid-May, and not after

Cultivate the rose beds daily to kill the rose-bug larvae which are just below the soil surface until June, when they emerge as rose bugs. In the larval stage they are easily killed by any disturbance of the soil. Cultivate in April, May, and early June, and also work in to the topsoil any insecticide, or a few grains of iron sulphate



Start a shrubbery from which to cut flowers for the house

In digging over the border, be careful not to hurt plants not yet up, such as Japanese anemone, Platycodon, Hosta, mallow

HOW TO MAKE PILLOWS WITH A PROFESSIONAL AIR

2. The Right Pillow for the Right Place

By ELISABETH VAN WESTRUM

The average woman breathes a sigh of relief when she has decided upon the color scheme for her new house and has bought and placed the main pieces of furniture, the rugs and curtains, for she feels that the remainder of the story will more or less take care of itself. But resting on one's laurels at this stage is disastrous.

The color, furniture, rugs, and draperies set the character of a room, but it is the happy selection of the accessories that gives it charm and personality. There are definite guiding principles that govern the selection of various accessories if they are to fit in harmoniously with the other furnishings of the house. These principles, applied to pillow selection, may be resolved into the following six points: arrangement, size, shape, color harmony, material, and trimming. Enlarging upon these in their relation to pillow selection, a set of definitions is arrived at which read like this: —

Arrangement applies to the relation of the pillows to the piece on which they are used.

Size refers to the proportion of the pillow in reference to the place it is to occupy.

Shape can be determined in one of two ways — by following the lines of the piece, or by creating interest with contrast. If the piece is formal and definite in character, making the pillows carry out the same lines intensifies these characteristics. If the piece lacks character, making the pillows definite in shape gives the whole piece form and interest.

Color harmony is also arrived at by contrast or analogy. Harmony by contrast is created by using complementary colors together in their various intensities. Harmony by analogy is obtained by using neighboring colors in their various intensities.

Materials may be divided roughly into two classes, formal and informal. On the one side are silk damask, taffeta, brocades, moire, and silk velvet; on the other, linen, cotton wool, chintz, cotton velvet, and rough silks. Some of these can be used interchangeably.

Trimming for pillows may consist of pleating, ruffling, ruching, embroidery, beading, smocking, cording, tufting, quilting, all the various types of fringe such as ball, tassel, and so forth. There is only one rule which must be taken into consideration here — that the trimming must never detract from the utility and comfort of the pillow.

In order to demonstrate how these six rules work out in practice, sketches of sofas and chairs, each with its correct pillow or pillows, are shown and described.

1. This tuxedo love seat covered in cream-colored moire, striped in amethyst, green, and gold, needed pillows to enhance its charm. Since this love seat is formal in design and cover, two square and two smaller rectangular pillows were chosen to intensify this feeling, and they were boxed to sharpen their outlines. As amethyst and green were the foundation colors in the room, with cream and gold as accents, it was decided to make the pillows of the first two tones. The two square pillows are thus of amethyst taffeta and the rectangular ones of green taffeta. Their only trimming is welts of the same color and material.

2. For this Chippendale sofa covered in a small, conventional-patterned antique velvet, old gold in color, two rectangular pillows were chosen to rest against the arms in a way that would not detract from the contour of the back of the sofa, but still would be large enough to be in scale with the sofa. The pillows are knife-edged rather than boxed, to make them more graceful. Since gold acts as a neutral color and contrast is needed, deep Italian red silk damask, trimmed with silk tasseled

fringe, two-toned in red and old gold, was determined upon, since red is elsewhere in the room. The fringe adds grace and softness to their outline.

3. The pillow for this French provincial chair which is upholstered in a dark brown quilted petticoat with sprigs of yellow, red, and green, to carry out the quaint informality of the chair and its upholstery need be only large enough to form a bright spot of color against the dark ground. The shape of the back of the chair suggested a six-sided pillow which, by being boxed, permits trimming. Apple-green glazed chintz is used to sharpen and bring out the colors in the background of the upholstery. A boxing of clear yellow chintz, side-pleated and made one inch wider than the boxing, is sewed on to project one-half inch on either side, thus forming a little ruche.

4. Since this Louis XV chair is a formal one to be used in an eighteenth-century French and English room, the pillow must have a feeling of dignity and richness. A rectangular boxed one is chosen

which is filled with down. It is just large enough to give color, as the chair is only for occasional use. Since the beige antique damask on the chair is lovely in itself, and needs no contrasting color to detract from its beauty, an apricot silk velvet is used. The beauty of the damask is thus intensified by an analogous color. For trimming the boxing is smocked in the same-colored stitching and attached to the pillow with self-welts.

5. For the large Victorian chair covered in a fine ribbed corduroy of a soft gray-blue, with white cords, and finished with a deep white cotton fringe, a prim boxed pillow with a garland of flowers is selected. Being a Victorian chair of such pronounced character, the pillow should carry out the feeling of the period by being prim, but at the same time decorated. Since the chair is large and comfortable and the pillow mainly used as a note of color, it need not be large. It is made square and boxed for contrast. As the chair is gray-blue and white, white moire is chosen for the pillow — white to tie up with the chair, moire for that feeling of formality which it gives. The flower motif is in a sharp bright green, with rose and yellow to give contrast, design, and interest.

6. This chair is of the type that is good in almost any room of the house. It is covered in a henna glazed chintz with a pleated ruffle of the same color with deep blue rings, a color also repeated in the chair welts. The oval cushion gives contrast of line and greater comfort, since the seat is quite deep. The color, material, and trimming — a figured glazed chintz in henna, blue, and yellow — repeat the character of the chair.

7. The little sofa without any back, just the piece for a small room furnished with the finer and more delicate pieces of French and English furniture, needs to have its feeling of dignity and importance brought out. This is therefore done by the arrangement, size, and shape of the pillows. This type calls for bolsters and three large pillows to fill out the space in the back. In this case two square and one rectangular-shaped pillow, knife-edged, are used. The two round pillows are added to soften the line and allow for the use of a contrasting color. The dignity and importance of this piece are further enhanced by making the bolsters and the back pillows of the same color and material as the sofa — a soft, rich, olive-green satin. The centre pillow is trimmed with a box-pleated ruche of self-satin. For contrast, the two round pillows are a lovely salmon taffeta with frayed ruffles.

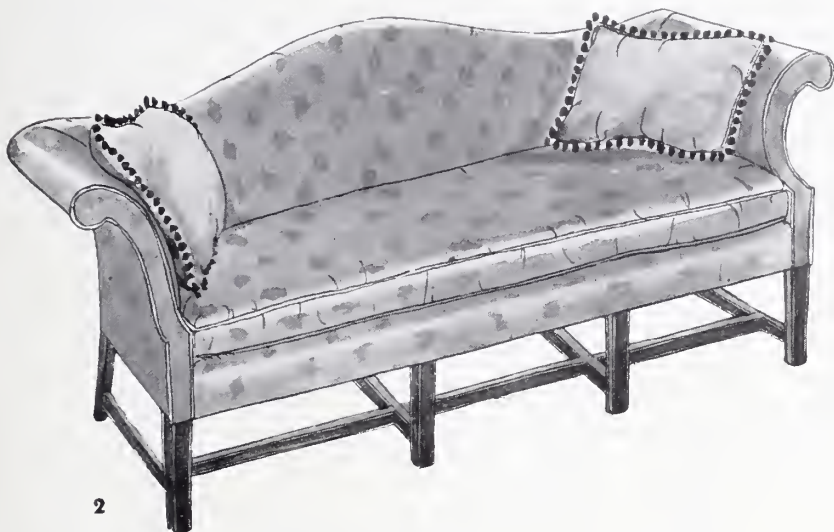
8. The large comfortable overstuffed sofa is covered with a slip cover of heavy coffee-colored linen. As this sofa is to be used a great deal, and as it is large and deep, it can stand three good-sized pillows designed for use and comfort. As the slip cover masks the little form that the sofa has, two of the pillows are made round and boxed. Placing them in the corners gives shape to the arms. The centre pillow is rectangular and knife-edged. As the windows on the opposite side of the room have chintz curtains with a background of old brick red, this color is used for the pillows to help distribute this tone around the room. Heavy cotton velvet is lovely in this color and will stand hard wear. No trimming is used.



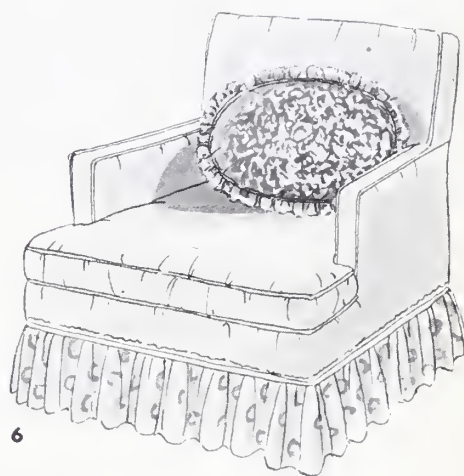
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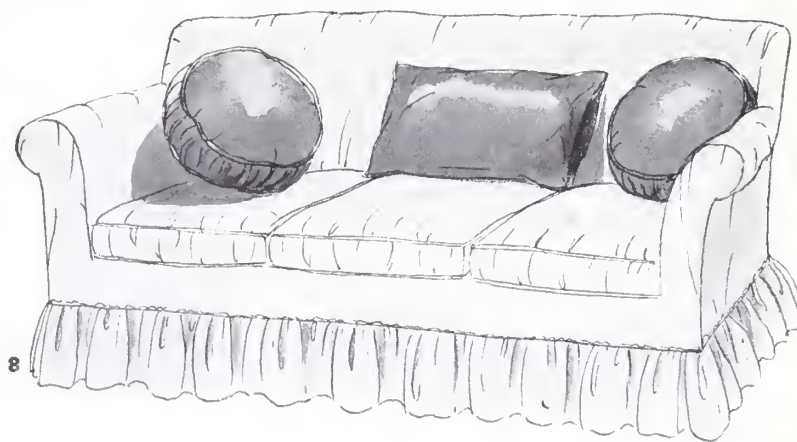
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PLEASE TELL ME

Q. What can I do to remove spots or discolorations on inlaid linoleum? It is kept waxed, but the spots appear from time to time. The pattern is black and white. I have had no success with scouring powder.

A. If your black and white linoleum is one with a lacquered surface, the spots can probably be removed with denatured alcohol. If this surface lacquer has worn off and the spots have been absorbed by the linoleum, we do not know of any way of removing them. This also applies if the linoleum is an unlacquered type. After using the alcohol, which should be applied only to the spots and not the entire floor, we recommend that you use a linoleum lacquer and then wax. This will make the floor impervious to any further spots.

Q. I have been reading your question-and-answer column in *House Beautiful*. I wonder if you will be kind enough to tell me what causes varnish on furniture to crack and whether wax or furniture polish applied frequently prevents such cracking?

A. Varnish on furniture cracks for several reasons. One is that if poor quality is used it will crack from exposure to excessive heat — that is, from the hot summer sun, a hot radiator or fireplace. Another is that shellac has been put over it, and still another that a quick-drying varnish has been put over a slow-drying one. Oiling or waxing furniture would not prevent such cracking, as the amount of oil or wax that is spread over the surface of the wood would hardly be sufficient to have any effect.

Q. We have just moved into a very modest four-room bungalow in the suburbs which has a privet hedge across the front and on one side, partly obscuring the windows. The neighbors say that dust is very bad in the summer months, and they all have these so-called screens. Don't you think that privet is too formal (if it is trimmed) for such a house? I thought of putting a different kind of shrubbery at the corners and building up toward those corners in the usual manner, but letting vines grow over the windows. If I should use vines, would n't honeysuckle be about as good as any other kind? Would it be best to set the shrubbery in the fall or spring?

A. We believe you are mistaken in feeling that a privet hedge is too 'formal' for a four-room bungalow. Perhaps the most charming houses seen in England are some of the small cottages secure from the traffic of the road behind a neatly clipped hedge. A graduated shrubbery planting would probably not cut off the dust of the street sufficiently, and vines over the windows are apt to make the rooms too gloomy.

What you undoubtedly object to is the hard line of the hedge. This, we believe, you can alter if you do not mind having the hedge looking badly during the process. Instead of trimming with the shears and making sharp edges, trim with a sickle, swinging with a free stroke parallel to the line of the hedge and rounding the top corners. This will eventually give it the 'rumbly' look of an old box hedge. Do this often enough to keep the hedge dense and within bounds. The frequency depends upon the rate of growth, which in turn depends upon the climate and the weather. The neighbors will tell you that this is 'not done,' but we have seen a hedge kept this way at Monticello in Virginia, and it was charming.

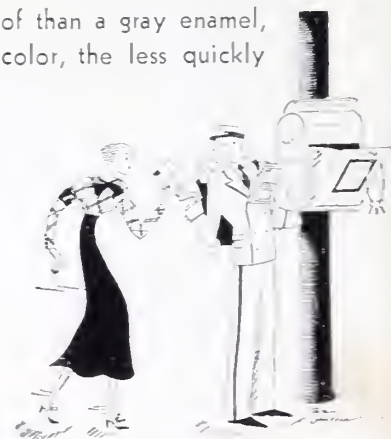
Q. We have a short (ten feet, perhaps) flagged walk in front of our cottage. This year I have a single row of Rosy Dawn petunias in constant bloom on each side. But it looks very temporary. Would you suggest a plant arrangement for next year that would give a good show of bloom?

A. If your cottage is used only as a summer residence, you can do nothing better than use annuals for your front path. But we should put in a bed wider than one row of petunias. You could use a row of these same Rosy Dawn petunias entirely around a bed which has Chinese forget-me-nots (*Cynoglossum amabile*) in the centre. This flower is a fine blue and blooms in good succession, if seeds are picked off. Ageratum is good in combination with zinnias — these could be in shades from white or yellow to orange, or in salmon pink. If you want perennials for more permanent effect, you will not get the continued mass of bloom, though early and late phlox and a selection of the newer daylilies and Platycodon would make a good show.

Q. Will you kindly suggest a finish for the woodwork of my kitchen which will be easily cared for? At present it is a pale gray enamel which shows every spot and finger mark. Would the same finish in yellow be more serviceable, or would you advise a stained wood with varnish or shellac? I have seen this with a green stain which was lovely, but I do not know which would be more easily kept clean.

A. A glossy spar varnish on the woodwork of a kitchen is the easiest thing to keep clean, but a high gloss finish is seldom attractive and we are generally tempted to sacrifice a little of the ease of cleaning for the sake of a dull gloss finish. We have found an interesting treatment for the woodwork of the kitchen to be a coat of lead and oil paint in white or any light tinted color, wiped off before it is dry to show as little or as much of the grain of the wood as desired. When this is dry, it is varnished with one or two coats of light-color spar varnish, rubbing the shine off with pumice and oil, or a flatted varnish may be used for the final coat. Varnish over a stain is, of course, quite permissible if you wish to use it, but once the wood is stained, it is difficult to change it. We doubt if a yellow enamel would be any easier to take care of than a gray enamel, although, naturally, the darker the color, the less quickly spots will show on it.

Let us help you solve the problem that is troubling you. Write the Home Builders' Service Bureau, 8 Arlington Street, Boston, enclosing a stamped and self-addressed envelope for a prompt reply



continued from page 153

...e it noted, — are best. I want to see a building covered with the Spanish climber, as its name ought to be, rather than Mme. Gregoire Staechelin. I have seen one of my Australian pets, Scorchers, do much for a side wall, and Zephyrine Drouhin cover the front of a Washington home with fragrant light red loveliness. The full possibilities of home adornment through the use of Mermaid, giving generously all summer its five-inch single primrose flowers, have not yet been developed. Amazing effects are possible with some little-known Australian large-flowered climbers — Daydream, Nora Cunningham, Kitty Kininmonth, Black Boy, Countess of Stradbroke.

The pillar use of these climbers about the lawn and shrubbery can be made to introduce a note of high distinction. I think of a Garland rose on a ten-foot pillar blooming in Washington against a great maple, where, according to old books, it could not possibly live — but it did! I see again a thirty-foot tower in a San José garden, carrying the lovely White Banksia, and hear the plaintive regret of the garden lady that it could n't grow higher because there was no more tree to support it.

Great lawn effects are possible if certain roses are given room. A joke on the Breze Hill 'boss' was the growing of a specimen of something we thought was the rare *Rosa setipoda*, because it was so labeled. One time when it seemed to be carrying a million pink butterflies of bloom, I became botanically suspicious, and found it to be a form of *Rosa canina*, otherwise the English native dogbrier, and the escaped understock. But it was very beautiful, all the same, and scores came to visit it.



ACCOMMODATING ROSE

The great Rugosa hybrids will do anything wanted of a rose save creep on the ground. Up and up they go, to ten or twelve feet of long-blooming vigor. We tied them into an arch, stood them up with a support, cut them down to six-foot bushes. From Schneezweg white through the pink shades of Sarah Van Fleet, Conrad Ferdinand Meyer, Nova Zembla, to the scarlet of F. J. Grootenborst, they are all and always serviceable for hard-luck corners about the premises. The new Vanguard, with its amber shades, and the less vigorous apricot-tinted Agnes bring a different color note into this race.

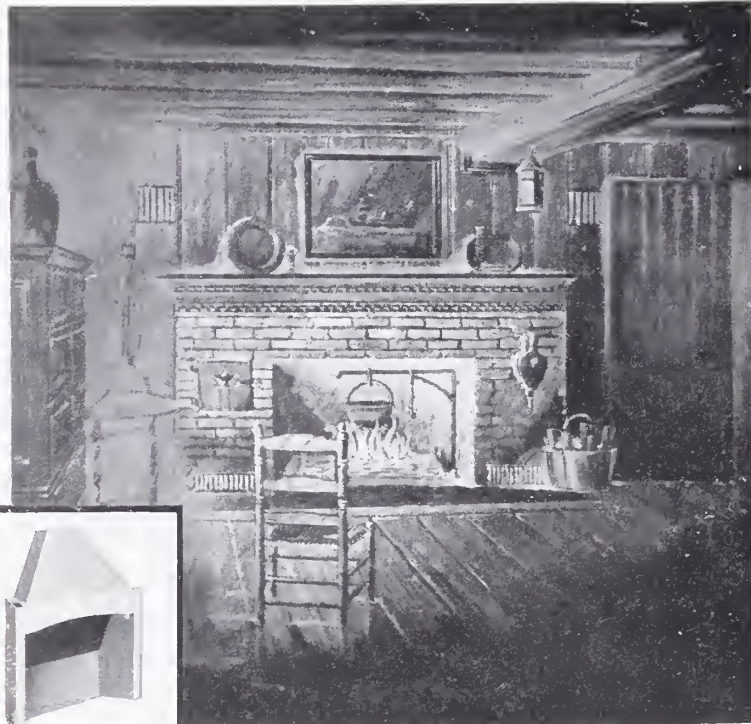
A knowledge of available rose resources will justify my title of 'Roses Anywhere,' and almost any time, for there are sorts and species that carry into the winter 'hips' or berries of brilliant red, and some of the same group show bright-hued wood. There are the Chinese and Korean natives, Hugonis, ecae, anthina, which provide us with superb and graceful yellow-blooming shrubs for the border and which begin to flower even before May Day. The rounded low masses of the Scotch roses, the high-flung branches of the fragrant Sweetbrier hybrids, the scentless white elegance of a grouping of Frau Karl Druschki (which deserved, but did not get, its intended name of Snow Queen), the dainty elegance of *Rosa multibracteata*, *R. willmottiae* — all these testify to the ability of the Queen of Flowers to reign anywhere she is invited.

GEMINI

continued from page 157

The old kitchen in the rear has been utilized for the display of the antique household possessions of the Whitcomb families and mementos of the village store with which the brothers were for so many years identified, most of them found in the attic of the old house. Here also is the old Post Office sign bearing witness to the long period of years, from November 10, 1812, to February 22, 1863, during which John served the Federal Government in the capacity of postmaster of Hancock.

In converting Gemini into a modern home suited to the needs of everyday living, no effort has been made to produce a historic document by adhering to the furnishings of the Federal period. But the dignity of the fine old house provides



Pats. Pend.

Designed by Paul F. Watkeys, Architect

Warmth at your back
and throughout the room—

This fireplace actually CIRCULATES heat

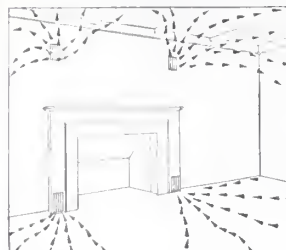
"WELL-DONE"—on one side, only. That's the way you feel sitting in front of the ordinary fireplace. It's because such a fireplace does nothing more than radiate heat—throws it out feebly in a straight line for a few feet—no more.

A Heatilator fireplace operates on a different principle. Like a warm air furnace—it *circulates* heat—spreads it out through the whole room and those adjacent. It ends cold spots, draughty floors, dampness. Cuts the consumption of fuel in your main heating plant. Becomes the only heat needed in early Spring and Fall—and year-round in milder climates.

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Close to half of all present fireplaces cannot be used because they smoke. Heatilator is *guaranteed* not to smoke. Full purchase price plus up to \$20 for removal and reshipment will be refunded if any Heatilator fireplace smokes when properly installed. Before you build or remodel—get the facts about Heatilator, as have thousands of satisfied owners. Send the convenient coupon today. The Heatilator Company.



Warm air rises—spreads over room. Air currents return to fireplace along floor.

Heatilator Fireplace

Heatilator Company,
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Syracuse, N. Y.

I want a fireplace that *circulates* heat. Send me free literature. (Please state if for home or camp—new or old fireplace.)

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Address.....

City.....

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stays up! Many Hodgson Houses have already served for generations.

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Folding Furniture



an ideal background for the accumulated possessions expressive of lives rich in varied personal interests, which have been acquired because of intrinsic beauty and historic association.

In every room, however, there are to be seen expressions of the twin motif which gives name to the house — in the form of old prints, daguerreotypes and other wall decorations, and the hooked rug bearing the zodiacal sign of the Gemini which the eye rests upon as one enters the front door.



TRADITION PRESERVED

Tradition tells us that the homes of the Whitcomb brothers were furnished very nearly alike, and it is specifically related that 'the parlor of Henry has six chairs, a rocker, two settees with scarlet cushions and a side table,' and that curtains (side hangings) 'were of scarlet wool material suspended with brass rings hung on brass wire.' The guestroom is also mentioned as 'having a bed with a canopy and window lambrequins to match.'

In making the restorations which have given new life to the old homestead, all the original characteristic expressions of its dual personality have been carefully preserved in exterior as well as interior finish. The original fence with its numerous posts of wood-boxed granite enclose the front dooryard. Two small gates open upon the twin footpaths leading to the two front doors, each with its individual stone doorsteps, and two large gates guard the driveway entrances, which no doubt in the old days led to twin stables in the rear. Outside the fence are two granite hitching posts reminiscent of the days when the horse and buggy, instead of the automobile, were the means of transportation when calling upon one's friends, and in the centre of the back lot the dividing line of the collectively owned property is still marked by the oak tree planted by its original owners.

WHAT OF THE VICTORIAN HOUSE?

By RUTH CHANDLER MOORE

Dotting the cities, suburbs, and countryside of these United States are many comfortable frame dwellings, which, although spaciouly and finely built by the 'well-to-do' people of the eighties, and set in grounds beautified by time, are to be bought for a fraction of the cost of a much smaller modern structure. These late Victorian houses are entirely demoded, — indeed they are patronized by the very agents offering them for sale, — but they are worthy of more respectful consideration by the prospective purchaser than they receive, for under their unfashionable exteriors (which are not always so ugly as their critics pretend) they conceal those priceless gems of the household: Peace and Privacy.

They were built before fine hallways were considered waste space and the side yard an extra building lot; before roof and cellar construction became so costly that only the rich could be separated from restless guests or quarrelsome children (or vice versa!) by sufficient walls and halls; and before Christmas dinners were eaten at country clubs for lack of seating facilities in the dining-room or because of domestic complications in the kitchen and pantry.



CONFESSION OF A CONVERT

It may be guessed from this rank proselyting that the writer of this heart-felt testimonial for the Victorian house is a convert — a convert, moreover, who is astonished at her own conversion. With a background of experience dealing with early pine and hand-wrought iron in the low, lovable white house of old New England, she was suddenly uprooted and faced with the necessity of finding shelter for a family of exacting tastes among the (to her) staggering property values of the environs of New York City. The problem was solved by a large,

well-built house of this much-maligned form of domestic architecture, bought on considerations of haste, purse, an unquestionably good location, and the circumstance of having friends in the vicinity.

The capitulation came only after a nightmare search through the dollhouse perfection of the newer metropolitan suburbs: through kitchens painted beautifully jade or turquoise, but without space enough, even on the floor, to set out the coffee tray and the fingerbowls; through pin-point servants' rooms in which Nurse and even fatter Susie could not have been put to bed without a shoe-orn; over raw lawns and the sort of shrubbery that can only be described as 'neasily'; through 'developments' with houses in process of construction on every side and the entire future personnel of the neighborhood an unknown quantity, of rather quality. And then — the settled beauty and deep foliage of the Hudson Valley and this big shabby frame dwelling standing neglected, hurt and shamed, among its wisteria and woodbine, its copper beeches and dogwood, the house where gentlefolk had for years lived comfortably and unpretentiously among their kind.

Of course its architecture, and that of most of its fellows, is n't what you or I or anyone else would select for a new house, but it has an air of its own, and it is completely, utterly livable. Within, who will deny the beauty of many of the Victorian mantels of marble or onyx, the fine balustrades, and the details of the woodwork? And who will belittle the friendly pleasantness of the big triple window, with its low window seat, at the turn of the central stairway, or the spirit of abundance that ordered every window opening on a porch to be French, or the informality of the bay-windowed living-rooms and morning-rooms, or the delightfulness of the semicircular window recesses at the sunniest corner of the dining-room, which may detract from exterior lines, but are beauty spots when filled with the flowering potted plants for which they were designed? No period was a corner on convenience and good taste, and the good Victorian house has, even over and above its spaciousness and quiet, more good architectural features than the smart young moderns admit.

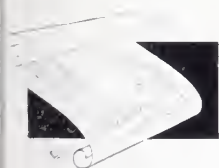


THREE POINTS OF VIEW

But, returning to our thesis, the advantages of the Victorian house as a ready-made residence, there are three practical aspects to consider: namely, the financial, the domestic, and the aesthetic. In other words — the proprietor's point of view, the housekeeper's point of view, and the point of view of the mistress of the house, who desires an interior with a definite individuality and beauty.

The world being what it is, cost must be the primary consideration. Such places are to be found anywhere at a bargain, the purchase price of the big well-built unfashionable house on its generous lot being, even after the necessary repairs and redecoration are considered, less than that of a more compact modern house of adequate size and location, built under contemporary labor-and-material prices. But you must not think this favorable balance is money saved. It must be set aside to defray the higher upkeep of a larger house — the additional expense of re-roofing and painting a larger area when the need arises, the increased fuel bills, and the care of grounds and trees. If you can afford to buy the more expensive modern house, but at the same price prefer the luxury of a more commodious house and finer grounds, you must decide once and for all to set this fund, which is the difference between the two purchase prices, pay for the difference in upkeep; and resolve not to make annual moan over the fuel bill and the yard man. If you cannot afford the new house at a higher price, you cannot afford the big one even at a bargain.

But certainly, if a large Victorian house is fundamentally good when you buy it, it will remain so as long as it receives ordinary care. The cellar is built like a fortress; the interior woodwork and trim which have not cracked or yawned in fifty years' residence will not betray you now; the chimneys have done their settling; the plaster and partitions stand like Gibraltar and are not to be confused with the plaster and chimney troubles of a very old house, bought and loved for its age and history.



PERMANENT PLEASURES

Still considering the financial side, many will object — and it is true — that such a house is not so easily salable as a compact modern one. But if one expects, barring unforeseen circumstances, to stay on in a dwelling, to 'settle in,' lay out a programme of planting and improvements, enjoy one's own grapes and roses, build shelves for treasured books and design wall space for treasured portraits,



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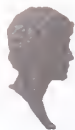
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HOUSE BEAUTIFUL
8 Arlington St., Boston

then, finances being equal, the bigger house may be a better investment than cramped perfection.

Though the best friend of the Victorian house does not admire, as architectural features, its too-numerous wings and bays, porches and gables, she will condone her stilted porte-cochère as she stands during a sudden shower on the brick terrace of her more sophisticated neighbor, before an admirable but unsheltered doorway. She will condone her gables when Johnny's scarlatina of Meggy's mumps fail to penetrate to the rest of the household from the far fastnesses of 'the alcove bedroom.' She will forgive her multi-peaked roof when the summer sun floods through the tall windows, gilding the high lights, but leaving the big rooms cool and airy. And she will feel actually superior when the owners of small glassy sunrooms relax, with the sigh of sheer luxury, into the fragrance of honeysuckle under the murmuring leaves of the trees which so lovingly shelter her ridiculous old hexagonal porch.

The aspect of the purchase of a large house that I, as a housekeeper, viewed with the greatest doubt was the care of so much floor space with limited maid service, but experience has convinced me that the confirmed belief of the modern woman that a big house is a greater care than a compact one is a fallacy. If one or no servant is kept, a house of minimum size is naturally preferable, but with two or more servants, a trial will convince the most exacting housekeeper that she can order a more spacious house as easily as a small one. It resolves itself into a matter of more area to keep clean and less cleaning of the area.

With the bugaboo of servants settled, other comforts of Victorian living throng to mind. Foremost among these is the sense of space and privacy for everybody, servants included. Especially do the children appreciate it, playing more happily and resting more peacefully in the seclusion that belongs to them alone, out of sight and sound of the coming and going downstairs. They learn, too, a respect for the adult portions of the house, and rooms where children do not belong are all too rare in the dwellings of the neither-rich-nor-poor, which is, perhaps, part of the trouble with the tottering nerves of the neither-rich-nor-poor American pater and mater familias.



REDECORATING

Then, at last, having dutifully considered the practical advantages of the Victorian house, we come to the fun — its redecoration. If the means are limited, it seems better not to attempt too many architectural changes outside, although a wise architect whose interest in the problem had been aroused could work miracles. But if you must choose, you can learn to forget or learn to like the clumsy irregularities and thus preserve the porches and the old wisteria and woodbine that cloak them. Inside, however, it may be necessary to remove and rearrange partitions, to replace folding doors with French ones, to add baths and make similar improvements such as any ready-made house demands. The small reception room, for instance, that symbol of elegance in even a modest Victorian house, may well be thrown into the drawing-room, library, or dining-room adjacent. But on the whole, then as now, good houses were arranged with an eye to the comfort of owners, children, guests, and servants.

The fundamentals, stripped of one's prejudices, sometimes prove astonishingly good. The high ceilings are usually beautifully corniced, the long windows set in fine frames with turned mouldings and paneled backs of the carefully seasoned wood of more leisurely days, frequently ageless cypress. Such good points, and the occasional interior hold-overs from the lovely Federal period preceding, suggest to a discerning eye an appropriate treatment — Early Empire, a period that boasts many beautiful, interesting, and amusing decorative features.

Do you begin to see it — and like it? Under your big friendly peaks and gables may lie spacious rooms whose brilliant panoramic walls are balanced and weighted by the dark polished Santo Domingo mahogany of the American Age of Innocence: lyre tables and satin love-seats, carved secretaries and bureaus pricked out with finely cut and faintly opalescent glass knobs, French mirrors and twisted crystal lamps, embroidered fire screens, even a touch of the naïve elaboration of the later period in a gorgeous Dresden ornament or that amusingly respectable pair, the high, oval-backed, lady's and gentleman's chair.

Thus, by accepting, and even accentuating its peculiarities (much as certain clever women treat their plainness so successfully that they outshine their rivals of more conventional beauty), you may create within a middle-period house, more commodious and situated among finer, more finished grounds than you could otherwise have afforded, an interior of charm, dignity, and historical significance, touched by an air of permanence and ease rare in either earlier or later periods.

by DOROTHY ATWOOD YARNELL

Why don't you take your car with you when you go abroad? Perhaps you think that only people who have both chauffeurs and a lot of money do that. You are wrong. We have no chauffeur, and our Angelina is certainly not in the class of large cars. I never can remember her wheelbase, though I think that it is 10 inches; but I am sure that her weight is 3450 pounds, for I have several times paid for her passage according to weight. You may think, perhaps, that she is just the wrong size, that you ought to take either a large car and a chauffeur or a very small car. Wrong again! Angelina has an unusually wide front seat and carries six people very comfortably, if they all place their luggage in a carrier on the rear. And six is an excellent number to divide expense among.

Taking your car abroad is a very simple matter these days. The steamship companies will carry it for you uncased, and you will pay for its passage a little less than the cost of one fare on a cabin-class ship. You will not have to worry about the difficulty of crossing borders. The A.A.A., most of the steamship companies, and a private agency or two will worry for you, for a consideration. They will provide you with a folder of what-nots called triptychs, which are to be filled just before you cross a border and which are blanks for the life history of your car, even to the color of the upholstery and the make of her tires. Then they get you a *carnet*, too, which is a little like a passport for an automobile, and means that under the agreement reached by certain automobile associations you can take your motor in and out of a country without having to pay any duty deposit. They also obtain for you certain other necessary documents: a *carte grise*, which is your permit to 'circulate' on the roads of France, and a *carte verte* with your picture on it, which is your French driver's license; an English driver's license; memberships in the Touring Club de France and one of the British automobile associations; and the license tag of the country in which you reside, which looks awfully swank the first two or three days you drive around your home town after your return.



MAPS FOR THE MOTORIST

You can get help in planning your route, of course, though I for one would never let anybody else tell me where to go as long as I could plan my own way. You ought to be able to get through your bookshop a map called 'The Principal Motor Roads of Europe and Northern Africa,' by G. W. Beadle and G. F. Bebborn. I bought mine at Brentano's in Paris; and I should think that if you could not obtain the map anywhere else, Brentano's in New York could order it for you. When you arrive in Europe, you will need to supplement this, and I have found the following to be the most valuable: the remarkable Guides Michelin for France and Belgium, the Dunlop Road Maps of France, Belgium, Holland, and Switzerland, the Dunlop Guide to Great Britain, which contains maps of the land also, and the two-part map of Italy published by the Touring Club Italiano. I am sure that there are detailed maps and guides quite as good as these in Germany, Austria, and the other European countries; but I have never done any motoring in these countries. All of these maps and guides can be bought in the United States, but their cost is more than double. If you should buy the general map first, you could plan your tour from it and supplement it later.

You may need a little help from one of the tourist agencies in planning the best way to cross the Channel, the North Sea, or the Irish Sea, if you plan to include the British Isles in your tour; but I doubt whether you will need even that. We were six women, and we did not. ('*Pas de messieurs?*' asked an astonished French customs officer as he looked into the car.)



FOR THE SLENDER PURSE

What fun you will have! You will not reserve your rooms in advance, except perhaps in a few of the larger cities, because you might as well go on a Cook's tour if you are so bound to a schedule. Instead, you will start reasonably early in the morning and plan your day so that you will reach some town fairly early



Mrs. Hamilton Fish, Jr., prominent leader in Washington's social life — devoted mother and homemaker — unselfish worker in the interests of charity.

At right, A glimpse of the entrance hall in the Fish home showing fine examples of Early American furniture.

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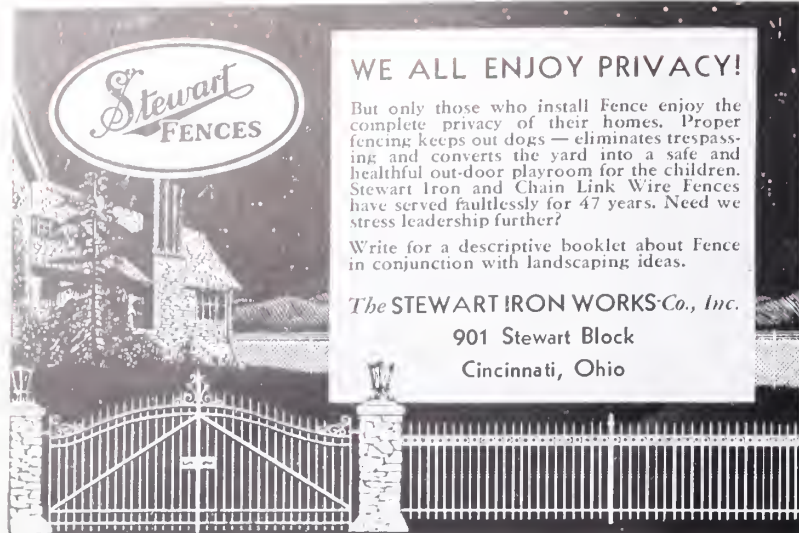
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in the afternoon. Then, if you are in France, you will take out the invaluable Guide Michelin and select your hotel. You will always try to select one that is starred, because the star will not necessarily mean high prices, but it will mean food that is above the ordinary, even in France. And after a day spent in the open, you will be having an appetite. In Great Britain, you will find the Dunlop Guide useful, though nothing like so detailed as the Michelin. In other countries, you can depend fairly well on your Baedeker or your Blue Guide.

Perhaps some evening you will linger too long on the road, and you will find the hotels listed by Michelin saying 'Tout complet' with what seems to you unnecessary complacency. Then you will have to seek out another hotel, too small even to be listed. You will find it clean, and in the morning you will have your croissants and chocolate there before you leave. You will be almost ashamed to pay the entire sum of two dollars and seventy cents for lodging and breakfast for six and a garage for the car. Or, another time, you will find that the larger hotels along Loch Lomond are full, and you will come about five o'clock on a day of mingled shower and sun to a little hotel where Dorothy and William Wordsworth and Coleridge stayed a hundred and twenty-eight years ago and which Queen Victoria honored by a stay during her tour of Scotland. It will not be so cheap as the little hotel in Riom, but it will be cheap enough. You will not want to leave the little upstairs sitting-room with its chintz-covered furniture, its piano, its magazines, its good coal fire, and its view of Loch Lomond.



LUNCHEON EN ROUTE

Some days you will picnic, and other days you will stop in some town for your lunch, choosing your places in France for the food, in Italy for the beauty, and in England for the associations. In retrospect you will scarcely be able to decide whether you enjoyed most the picnic in the chestnut orchard almost at the summit of the Cevennes Mountains, when you had bread, cheese, sardines, tomatoes, grapes, melons, and the inevitable *vin ordinaire*; or the day in Bourges, when you had lunch at the Escargot D'Or and ate nineteen kinds of hors d'oeuvre besides the snails, and followed all these by a full-sized meal.

You will like the long straight roads of France, running through avenues of poplars, beeches, locusts, or, in Normandy, even of apple trees. You will find that the roads of England wind among green hedgerows and ivy-covered walls. You will delight in the roads of Italy, with sun-drenched *casas* and grainfields and olive orchards on each side and with glimpses of gray towns clinging to distant mountain tops. You will drive into Italy over the Simplon Pass and find that it is not the perilous road that some of your friends at home would have had you believe it. Above all, you will find that the roads are well marked and that they are very good, much better than the average of many of our states.

The traffic problem, as far as other cars are concerned, will be negligible. Unless you choose to drive on Sunday, or except when you are in England and Holland, if you see two cars out on the highway at the same time, you are facing the local traffic problem. People will warn you about driving in Paris, but it is less difficult than it looks and the traffic is better controlled than it used to be. London may also be a little difficult, but the other cities present no particular problem.

Best of all, those warnings that your friends who have never taken their cars abroad have given you will prove to be erroneous. You will adapt yourself to driving on the left in the British Isles almost immediately. You will discover that mountain roads are no more perilous than in the United States, and are often less so. You will learn before you leave the United States where the manufacturer of your car has sales agencies, so that you can telegraph for parts if you have to—but you are not likely to have to resort to such a measure. You will find that minor repairs are easily and cheaply made. Motor oil of a standard American brand you can get practically everywhere. With gasoline, you may have a little difficulty until you find a kind that suits you, or until you discover an American brand under its European disguises. Whatever you use, it may be just as well to look rather frequently at the vacuum cup, or whatever your car has as the equivalent, to see that it is kept free of sediment.



THE REAL PERIL

Not any one of your friends, however, will warn you of the real peril of motor-ing abroad—the bicycle. When you drive into Brescia at noon and find all the factory workers, male and female, coming out of the gates and riding to their homes for food and a siesta, you may as well put your car in low and bend your energies toward avoiding the cyclists, because they will take no particular

double for you. In Holland you will see that most of the roads are built with paths at the side for the convenience of the cyclists, and will sigh in grateful relief, for there are three million bicycles in that flat country and only about seven million inhabitants. You will have to learn, too, that pedestrians still have some rights, a most un-American point of view. In Italy you will have to draw over to avoid the gayly painted carts drawn by diminutive donkeys, and now and again a magnificent white ox will calmly take the centre of the road and hold it against comers until his curiosity is satisfied and he moves off in a lordly fashion. These are the real perils of the road and none other.

You will find very little of that suspicion and dislike that are supposed to meet Americans everywhere. Your own gay good temper will be reflected and returned in double measure. Almost everybody will be kind and helpful. A policeman in Naples will hold up traffic on the Via Roma so that you can turn around in the centre of the square. You will find that a flat tire at Frosinone is as dramatic as the last act of *Aida*, and you will shake hands with twenty-eight men and boys before you drive triumphantly away with the tire repaired. The salutes of the A. A. and R. A. C. patrolmen will make you feel like the Prince of Wales. Even the Paris taxi drivers will manage to miss you by a safe inch.

You will find that, since much of the time you will be away from tourist centers, not everybody will be able to speak English. But your French, no matter how halting, your few words of Italian, your signs, — there is nothing like them, — and the almost unailing courtesy of the average European will get you out of most difficulties. However, the more you know of languages, the better time you will have.

Of course you will visit or revisit all the conventional sights: cathedrals and castles and picture galleries galore. But among your best memories will be those of a picnic in a meadow filled with Alpine flowers, the lights of Rome shining through the blue evening, a patch of scarlet poppies in an apple orchard in Normandy, a pink cottage in Ireland — all of which you would likely have missed had you merely traveled by train.

And what will this motor trip cost you? I cannot be positive about that, because I do not know your tastes and habits; but I can tell you what taking the car cost us. The average cost was six dollars and three cents for every day that we were in Europe. Included in this cost were the following items: the running expenses of Angelina, such as gasoline, oil, greasing, storage at night, and minor repairs; transportation from New York to Cherbourg and from Southampton to New York; passage across the North Sea once and the Irish Sea twice; insurance in effect while the car was actually in Europe; and finally the items really paid for before we left the United States — five new tires and a luggage carrier for the rear. We considered that we had good measure for the dollar and half-cent apiece per day that the car cost us.

In fact, the only difficulty about taking your car abroad is that you will never get to go again without it.

ACACIA CHILDREN OF YOUR OWN

By FRANK R. ARNOLD

If you wish always to be surrounded with the perfume of the Mediterranean, Africa, Australia, Texas, and California, as well as have a dependable yellow flower for Easter, plant a few seeds of *Acacia longifolia floribunda* in a pot, and in two years you may have many ornamental pots of flowering shrubbery for your summer garden, to say nothing of whiffs of perfume all through the winter. Acacias get more lovable the more you live with them. I first fell in love with them in the winter flower market in Paris. Then I met them in San Diego, in Lima, and on the Berkeley campus. Then I read an article in *Scribner's* about Mrs. Jack Gardner sitting under a bush of flowering mimosa in Boston one February while being interviewed. Then I saw some blooming *Acacia armata* growing in a pot in a hotel garden near Lake Como. Then I visited the thirty-five varieties of acacia grown under glass by Thomas Roland at Nahant, Massachusetts, and by the time M. Hébert, Director of the Jardin d'Essai at Rabat, in Morocco, gave me some seed of the floribunda variety when I visited him, I felt I was in love for life with acacias and ready to grow the plants from seed in my own bailiwick. Tolstoi's son once told me he would never own a farm without a stream of water flowing through it, and now I can conceive of no home without a pot of acacia.

I got back from Morocco in July and planted the seed. Every seed sent up a feathery branch like a true mimosa within a week, but soon sent out the phyllode leaves, and exactly two years from then I had several bushy plants, three to four feet high and starting their first little round pinhead buds. A month later they were in full bloom with sprays of fragrant little yellow velvety puff balls, and ever since they have had four regular periods of bloom with an occasional stray

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blossom in between, so that I can almost say that they smile at me the year round.

I can always hold them back in a cool room, so that I can depend on a yellow avalanche for Easter, while all through the summer they are a most beautiful exotic outdoor touch for a New England garden. You have to keep them in pots, for the taproots make them hard to transplant, and the more you discipline them with pruning, the better they will bloom. M. Hébert gave me the name of 'floribunda' for this most satisfactory acacia, but most Americans know it as 'nerifolia' and some even call it 'retinodes,' though the latter has a slightly different seed pod.

My success with *A. floribunda* made me want to try other varieties, especially the most fragrant of all, the *Acacia farnesiana*, known as huisache on the Texas plains and as cassie in Southern France, where it supplies mimosa perfume for the factories at Grasse. It is supposed to be a native of America, but the name 'farnesiana' gives it a Roman halo that counts for much. The seeds are about the size of sweet peas, and M. Hébert had told me I must rub them between two bricks if I would make them sprout. Australian horticulturists advise dropping them among dying embers, but I tried pouring hot water over them and leaving them to soak for two days, with the result that every seed sprouted within a week. In Yuma and around San Antonio this variety begins to bloom at Christmas time, but its full glory does not come until February, while the home grower can regulate it by coolness.

My next experiments will be either with *Acacia armata*, which I found so abundant in Golden Gate Park in San Francisco and just beginning to bloom late in December, or I should like to try *Acacia podalyriaefolia*, which is in full bloom in Santa Barbara at the end of December and counts there as the earliest of all acacia bloomings. Never shall I forget its yellow masses that I loved for three days once on the Pomona campus at Claremont.

My first instructor in acacia growing was M. Hébert at Rabat. He took me around his experimental garden brilliant with lavender-colored Statice and red Geraniums, talking mainly about apricots and peaches, and then took me to his acacia grove, which represents the thirty varieties that grow in Morocco. He had been watching North African gardens for over twenty-five years and said that *Acacia cyanophylla* is the only one native to Morocco. According to him, this variety is the most resistant to lime soils, though *floribunda* has a better reputation for fighting lime and *farnesiana* will grow well in a lime soil, but develops slowly. He recommends *Acacia mearnsii* as the best for indoor blooming, as it begins in December.

A visit to Mr. Roland's thirty-five varieties of acacia grown under glass in light sandy soil showed me that *A. baileyana* and *A. decurrens dealbata* would do as well there as in California. According to Mr. Roland, the *baileyana* variety is the most satisfactory, as it can be cut back to the stump and yet come up with new growth, but it is the only variety whose blooming he cannot hold back by cool rooms. *A. pubescens* is for him the most fragrant, blooming late in the spring, but as its seeds do not germinate easily it must be grafted on *A. dealbata*. Most acacias are either of the phyllode variety or of the pinnate-leaved, but the Roland collection has many varieties you would never consider as belonging to the family. Thus the *juniperina* looks like yew, the *extensa* like broom, and the *johannisii* from Johannesburg forms buds in June to flower the next March.



Acacia podalyriaefolia, the first acacia to bloom



What Shall I Plant?

BY DOROTHEA K. HARRISON

The Chengtu lilac, *Syringa sweginowii*, is an airy cloud of blush white when in bloom, as you may see from its picture (Figure 1). The pink buds open to fragrant white in June after the usual lilacs have gone by. This makes it welcome not only in the North, where it prolongs the lilac season, but also in the South, where the common lilac is likely to be coaxed out too far by winter mildness, only to be blasted by frost. This shrub grows about 11' tall and has reddish-purple branchlets and comparatively small leaves. Plants are obtainable at 5 cents each for 3' size, plus carriage. The Cottage Gardens, Lansing, Michigan.



Rose Blaze (Figure 2) will undoubtedly please the man of the house, as it is brilliant scarlet and continuous in bloom. This very new rose, originated in this country and granted U. S. Plant Patent No. 10, has as parents

Paul's Scarlet Climber, from which its color comes, and Gruss an Teplitz, which gave it continuance of bloom. It has the added advantage of being more vigorous in growth than either parent, which makes it tall enough to train over a pergola. The price is \$2.00 per plant, \$18.00 per ten, including shipment prepaid - George H. Peterson, Fair Lawn, New Jersey.

The perennial pea, *Lathyrus latifolius*, is a useful and beautiful vine of easy growth. The loose clusters of pea-shaped flowers are borne from mid-July until heavy frost on tendril-supported festoons. The flowers of lasting substance are without perfume, but make up for it by the gardenia-like quality of the petals and by being charming subjects for flower arrangements. White Pearl has snow-white flowers, Mary Lovett soft rosy-carmine flowers, two varieties originated by Lovett's Nursery. Excellent for summer color on a bank, they might also be used to break the line of a painted fence, as their perennial nature makes them shrink out of sight at the season when the painters are around. Plants of both varieties are \$2.00 a dozen, \$12.00 a hundred, and delivery - Lovett's Nursery, Inc., Little Silver, New Jersey.

Unless your strawberries achieve an exquisite aroma, there is little use in growing them. Here are three varieties, fine enough to delight the most epicurean gardener, offered by a strawberry specialist. Dorsett and Fairfax are two new varieties introduced by the Department of Agriculture. They ripen early, with a flavor inherited from a famous English variety, and have a high yield. The berries are large, those of Dorsett being a lighter red. To supplement these,

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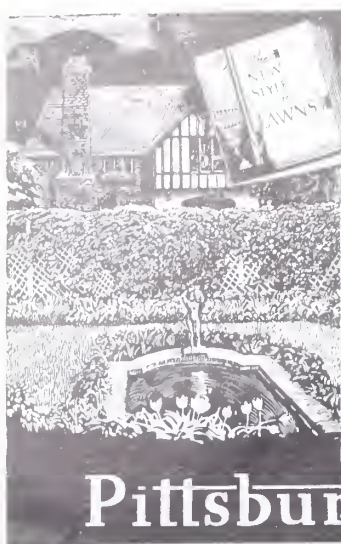


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WHAT SHALL I PLANT?

Continued from page 179

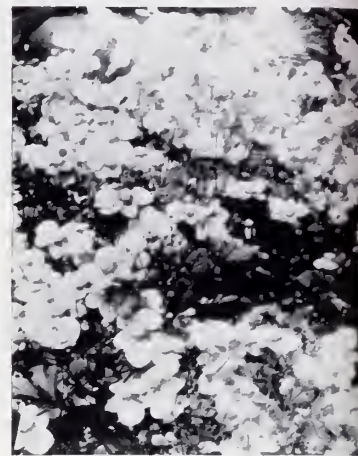
try the later William Belt, which has grown so successfully in the middle and Northern states. This berry is somewhat irregular in shape and of a bright glossy red. One hundred plants are about the right number for a trial if you are not venturesome. Plant them early this spring in well-fertilized ground and have the patience to wait a year for the fruit. Dorsett and Fairfax are \$2.00 per hundred, while William Belt is 90 cents per hundred. Transportation is extra → *The W. F. Allen Company*, Salisbury, Maryland.

Sometime from mid-July to August, *Aesculus parviflora* (Figure 3), the bottlebrush buckeye, sets forth its white candles to give us an illusion of cool freshness in spite of the hot dusty weather. Though but a shrub 8'-10' high, spreading in its habit, it is of the



Arnold Arboretum

tember, should be as welcome in the rock garden as in the front of the border, where the late blooms of *Viola Admiration* may well keep it company. Plant in groups this spring for



the best effect. Plants from pots are 50 cents each, \$5.00 per dozen; larger pot plants 75 cents each, \$7.50 per dozen, and 10 per cent for transportation → *Bristol Nurseries, Inc.*, Bristol, Connecticut.

Just to encourage the rose lover in the North we mention two hybrid perpetuals which will give bloom several times a season. First, there is *Henry Nevard*, a crimson scarlet of fine form and fragrance, free flowering. The leathery, healthy foliage also helps the appearance of the rose bed. *S. M. Gustave V* (Figure 5) is another fragrant one, but it is sparkling pink and has long stems. It was named for the King of Sweden, who offered a cash prize for an everblooming rose that would stay put, and who was so pleased with this prize-winning one that he allowed it his name. Plants of *Henry Nevard* and *S. M. Gustave V* are 75 cents each, including delivery in the United States and possessions → *Rose Valley Nurseries*, Lyons, New York.



Earlier bloom and dwarfed habit should make *Anemone japonica* September Sprite (Figure 4) a favorite with the gardener who feels that Japanese anemones bloom too late for him and are too tall. This new origination of the *Bristol Nurseries* has a close compact manner of growth studded with innumerable, dainty single flowers, in color a blending of soft pink and rosy mauve. The bloom, appearing first at the beginning of Sep-

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What kind of hot water do you get in your home? . . . Does it leave stubborn red rings around the bathtub? Ugly stains on lingerie and linens? Do your dishes have to be washed in henna-colored suds? . . . No longer are these things necessary household evils. Overnight you can banish them forever. For now that Monel Metal Hot Water Tanks and Water Heaters are here, any home-owner can make rusty hot water a thing of the past.



● Monel Metal Kitchen Cabinet Tops and Sinks come in 45 models ranging in price from \$27 to \$195. Beautiful, easy to clean, they're built to last a lifetime.

A Monel Metal Tank is as rust-proof as a silver

pressures up to 400 pounds, which provides a margin of safety over ordinary tanks of from 50 to 100 per cent.

Hot Water Tanks and Water Heaters are the best additions to an ever-

Monel Metal equipment line. Now you can have a Monel Metal appointed kitchen—Monel Metal sink, cabinet water heater, and Monel Metal range. Standardized quantity production have

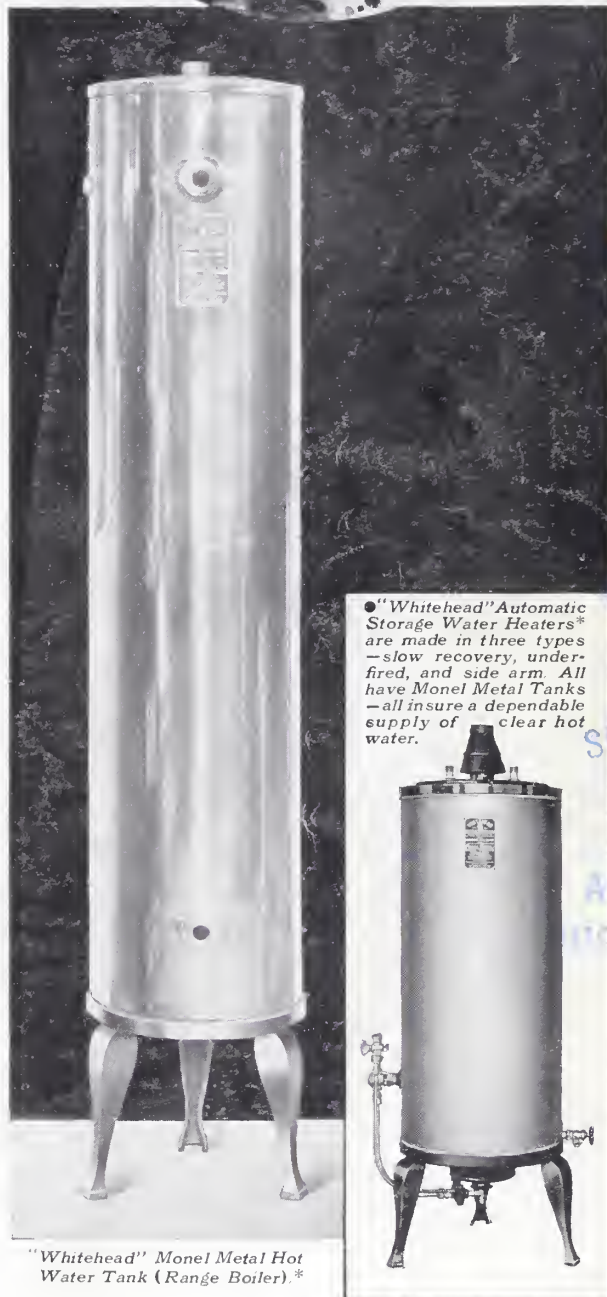
former le to dest woman come to all wel- ty, con- turability Metal will kitchen!

ul plumber adly help e Monel

er tank, water heater, sink, other equipment which waste and fits your pocket- and the coupon for free literature Monel Metal household equipment.



● "Speed Queen" Washer with Monel Metal tub—made by the Barlow & Seelig Mfg. Co., Ripon, Wis. Smooth, chip-proof Monel Metal protects your most precious things from staining and injury.



● "Whitehead" Automatic Storage Water Heaters* are made in three types—slow recovery, under-fired, and side arm. All have Monel Metal Tanks—all insure a dependable supply of clear hot water.

"Whitehead" Monel Metal Hot Water Tank (Range Boiler).*

*Patents Pending

The International Nickel Co., Inc., 73 Wall St., New York, N. Y.

Please send me further information on:

- ☐ Monel Metal Hot Water Tanks.
- ☐ Monel Metal Sinks, Ranges and Other Household Equipment.

Name _____

Address _____

Plumber's Name _____

HB 5-33

SAVE

FOR TWO WEEKS
FROM APRIL 29TH
TO MAY 13TH *Only*

TWO NEW TOWLE STERLING PATTERNS

Complete 18-PIECE SET
REDUCED TO \$29⁷⁵

★ AFTER SALE PRICES \$41 TO \$44

If you are lady-in-waiting for the time when you can afford to begin your solid silver set—*wait no longer!* For two weeks only the clouds will wear their most silvery lining for you!

From April 29th to May 13th, your silver dollars that ordinarily would buy only plated ware will grace your table with the loveliest and finest solid silver . . . *Towle Sterling!*

Just think of it . . . the eighteen most necessary pieces in the very patterns selected by many of America's most distinguished brides, now only \$29.75. The identical sets of six knives, six forks, and six spoons that, after May 13th, will go back up to their regular prices of \$41 to \$44!

IMPORTANT . . . The sterling patterns offered in this special "begin-a-set" sale are guaranteed to be open stock for many, many years. They are built *up* to the highest standard of quality — not down to a price. Each piece has exactly the same style, design, balance, proportion, and flawless finish which has always characterized Towle Sterling. In all fairness, however, we warn you that this offer will probably not be repeated . . . probably never again will you be able to obtain these sterling patterns at so low a price. So hurry to your jeweler's before May 13th . . . to discover how miraculously you can almost double your silver dollars!

- | | | | | |
|--------------|--|--------------------|-----------------|---------|
| 18-PIECE SET | 6 tea spoons | 6 dessert knives | 6 dessert forks | \$29.75 |
| | Regular price: Craftsman, \$43.50; Symphony, \$40.50 | | | |
| | If dinner knives and forks are preferred, add \$7.00 | | | |
| 36-PIECE SET | 12 tea spoons | 6 dessert knives | 6 dessert forks | \$49.75 |
| | 6 salad forks | 6 butter spreaders | | |
| | Regular price: Craftsman, \$76.50; Symphony, \$71.00 | | | |
| | If dinner knives and forks are preferred, add \$7.00 | | | |



Symphony Craftsman (new)

SEND \$1.00 FOR A TEA SPOON . . . OR SEND CASH FOR A SET if you do not readily find this silver on sale. We will ship promptly and see that the sale is properly credited to a Towle jeweler.

The Towle Silversmiths, Newburyport, Mass.—Dept. M-5

I enclose \$_____ (for tea spoon, \$1.00; set, \$29.75; set, \$49.75; case, \$2.50 extra) in _____ pattern.

Name _____

Address _____

My jeweler is _____

THE TOWLE SILVERSMITHS • NEWBURYPORT • MASS

You may add to these lovely TOWLE STERLING patterns for many years to come . . . but probably never again will you be able to begin your set at so low a cost



YOU SAVE \$14 ON THIS 18-PIECE SERVICE IN THE LOVELY CRAFTSMAN PATTERN

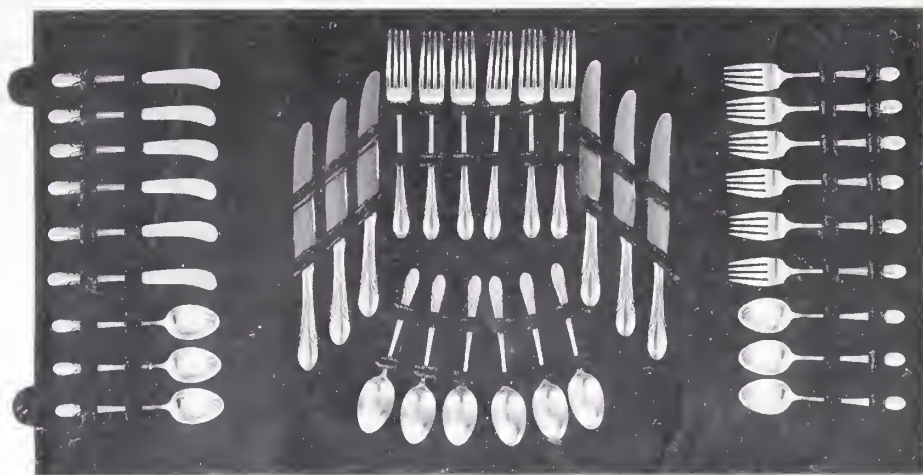


**36-PIECE SET \$49⁷⁵
REDUCED TO**

(Regular price, \$71 to \$77)

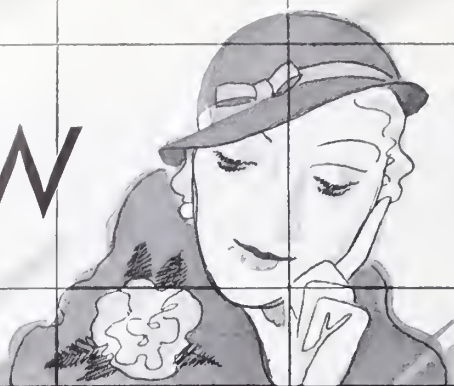
Be thrifty — take *double advantage* of this two weeks' offer. Choose a 36-piece set for \$49.75 . . . save as much as \$27.00.

ANTI-TARNISH CASE, \$2.50 extra
Blue velvet lined — holds 36 pieces
(See photo at right)



THE TOWLE SILVERSMITHS • NEWBURYPORT • MASS.

WINDOW SHOPPING



May is the month when shops are prepared to help us do our duty by the June bride as well as to tempt us with many fascinating things for our own use. So here are many objects for both purposes. In ordering, please write direct to the shops whose addresses are given for your convenience.

Mary Jackson Lee

1

So many of you were enthusiastic about the Mexican luncheon set shown in the December issue that I know you will be interested in these bright little cocktail napkins from the same source. You may remember that this is the handwork of the Zapotecan Indians of Oaxaca, Mexico, a primitive race which has woven its own cloth for generations, but only recently has any of the handiwork come out to our world. The colors are not yet standardized, but the available ones include



the usual bright tones of red, yellow, green, and blue. The napkins shown are bright yellow with woven bands of red and green across them, and each one has an Indian bird embroidered in scarlet in the middle. The size is $7\frac{1}{2}'' \times 9''$, and the price \$2.50 per dozen, postpaid • *The Old Mexican Shop*, Santa Fe, New Mexico.

2

What better acquisition for your country house than this gorgeous little copper coffee service which is both useful and decorative? Here is a charming four-piece set, consisting of

a 12'' tray, a graceful coffeepot, 8'' tall and holding six cups, with a matching cream pitcher and sugar bowl. The hollow-ware pieces are all based on graceful Queen Anne designs, and the effect of the whole set



gleaming on its tray is really lovely. By the way, the round pieces are all lined with pewter, so no copper touches the contents. The handles and knobs are of brass, which makes a novel contrast with the copper. The price of this unusual set, complete, is only \$7.50, postpaid, and what a charming and welcome present for a new home it would make • *Adolph Silverstone*, 21 Allen Street, N. Y. C.

3

Garden shrines are often seen in the Old World, but are not common here. A talented Italian metal craftsman has produced this beautiful model in his picturesque studio on a New York side street. This would add an unusual touch of charm and sentiment to your garden if placed against a vine-covered wall or at the end of a flower-bordered path. The bas-relief of the Holy Family is in bronze, mounted against a background of white pine, with a roof whose peak is embellished with a decorative rustless metal grille whose delicate tracery is lined with orange mica. This conceals an electric bulb so the shrine may be softly

lighted. The bas-relief may be bought separately for a wall panel if desired, and the same artist also makes mythological subjects. The shrine will be



sent complete, crated, for \$87.00, carriage collect • *Florentine Craftsmen, Inc.*, 45 East 22nd Street, N. Y. C.

4

Crystal is the popular choice of smart-world hostesses this season, and it will appear at even informal meals like buffet suppers and midnight lunches, where its transparent cool effect will add to the tempting appearance of the proffered food. I am showing you here some interesting new forms of this: an oblong sandwich plate ($10\frac{1}{2}'' \times 14\frac{1}{2}''$); a heavy, octagonal pretzel bowl; and hand-blown beer mugs with graceful handles. All these pieces have the charming, distinctive touch of hand-cut monograms, which add so much individuality to the effect and only a trifle to the cost. In ordering, please print initials plainly, and indicate clearly the middle one, which should be that of the last name. The sandwich plate is \$3.75, the bowl



\$3.00, and the beer mugs \$1.00 each, all prices including monograms. Please allow ten days to fill the order, which will be sent by express collect • *Monoglass Ware Company*, 225 East 60th Street, N. Y. C.

5

It is impossible to show in a photograph the charm and freshness of these very smart embroidered glazed-chintz spreads which come in such a variety of colors and new tones. They may be embroidered in color on glazed ivory chintz, or the embroidery may be in white or contrasting shades on solid colors — green, rose, rust, tan, yellow, blue, red, peach, or chocolate. Embroidered and ruffled curtains to match may also be had, so that an entire bedroom can be easily and charmingly renovated. The spreads



in single-bed size are \$5.95, double-bed size \$6.95, with curtains to match at \$5.95 a set • *Walpole Brothers, Inc.*, 587 Boylston Street, Boston.

6

At last we have found something to make breakfast in bed the real joy it should be — a sloping 'back rest' pillow which makes it possible to sit up in bed and yet relax completely. A greater boon is that this pillow comes with a removable slip made of Lady Pepperell sheeting in all the luscious shades of that material — yellow, pink, rose, blue, green, and lavender. Of course they launder perfectly. Such a pillow is practically indispensable for one who reads in bed (and even men have been known to do this!), for the invalid, or for the child who must be kept in bed and yet is able to read. The pillow is 14'' high at the straight back, and costs,

WINDOW SHOPPING



For That Buffet Supper

Extra large Serving Plate and Pitcher of clear crystal with hand-cut monograms. Plate 14½ inches in diameter \$4.00. Pitcher 10½ inches tall (2 quart capacity) \$4.00.

Orders filled in 10 days — express collect.

When ordering please print initials underlining letter of last name.

MONOGLASS WARE COMPANY
225 East 60th Street, New York, N. Y.

Handbook of Period Furniture Styles

Brief,

Authentic,
Interesting

A book well worth adding to your library. It is a concise, but complete history of furniture styles of 30 chapters with glossary and chronology. More than 250 illustrations of typical pieces and characteristic motifs. Highly endorsed by decorators, architects, dealers and librarians. A valuable reference book, a text book for the student of periods. Handsomely bound and printed. Sent postpaid for \$1.00. Worth double.

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Spring
Bride

Handwoven luncheon set, fringed and gaily bordered all around in rainbow colors of orange, yellow, green, and blue. Cloth, 36" square, and four napkins. \$7.50 postpaid in U. S. A.

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R. M. Bruchman, Indian Trader
Established 1903, Dept. 1 B
Winslow, Navajo County, Arizona

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SQUIRREL INN

Twilight Park, Haines Falls, N. Y. Distinguished for friendliness and hospitality to people of refinement. Introductions requested.

MARY F. WISTAR, Manager



with one cover, \$2.50 postpaid (\$4.75 for a pair — for twin beds). West of the Mississippi, add 25 cents. Extra cases, which nearly everyone asks for, are 85 cents each • *Daniel's Den*, 338 Commonwealth Avenue, Boston.



Dainty blanket covers for each bed add a fastidious touch of perfection to summer housekeeping, and the lightweight, plissé model shown will have an appeal to all good housewives. The choice of colors includes delicate tones of pink, blue, green, gold, orchid, or peach, as well as white, with embroidered petal-edged scallops to match. The covers are 72" x 90" in size, and the price is \$4.50,



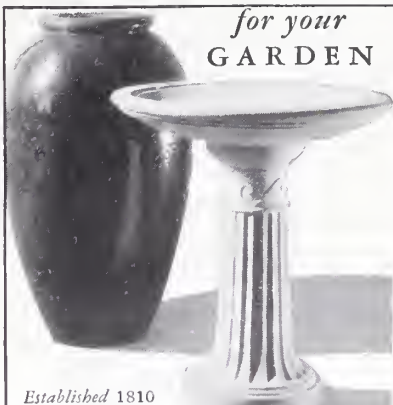
postpaid. The cover of the little *de luxe* slumber pillow shown in the picture may be ordered in the same range of colors, made of pure dye silk crêpe, with a charming monogram above its wide, hemstitched hem. The inner pillow is 12" x 16" in size, and it is made of heavy rose satin. The price is \$2.50 each for the pillow and the monogrammed cover, or \$5.00 for both, postpaid • *Remington P. Fair-lamb*, 717 Madison Avenue, N. Y. C.



The shape, the color, the glaze, and the price of these two Jugtown pottery pieces are all so unusually attractive



that I heartily recommend them both as purely decorative objects and as very practical and becoming containers for flowers. The bowl, 5½" high and 7" in diameter, comes in soft mottled tones of ivory and gray or in lovely shaded tones of deep turquoise blue. The vase, 6½" high, comes in turquoise blue only. It is priced at \$2.50 and the bowl at \$4.75, which includes careful packing and postage east of the Mississippi. West of the



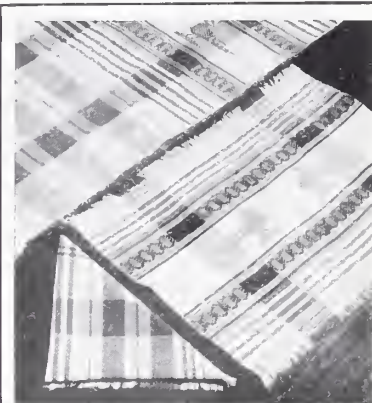
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Send 10c for illustrated brochure.
3220 Walnut Street, Philadelphia



ZAPOTECAN INDIANS

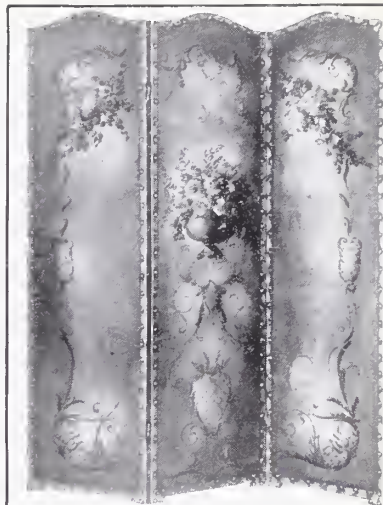
Weave these unusual luncheon sets in the shadow of the famous ruins at Monte Alban, Mexico.

The bright plaid design in predominating colors of green, red and yellow, with strange Indian birds in red or green, make this set ideal for all informal occasions.

There are 8 large place mats, 8 napkins and a runner 16" x 38". Mention colors preferred.

Price Only \$4.25 Postpaid

The OLD MEXICO SHOP
SANTA FE — NEW MEXICO



FINE LEATHER SCREENS now from \$45 up

—same high standard of quality with styles and periods so infinitely varied that you will find precisely the screen to harmonize with the decorative scheme of your room. Screens are also ideal WEDDING GIFTS. Catalog "P" on request.

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Between 54th and 55th Streets



TASTY TRAY

Four places in this smart tray of engraved crystal serve your favorite "tasty-bits."

Its size is seven and one-half inches — perfectly suited for informal luncheons or bridge parties where compact but ample holding space is so necessary.

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AN AUTOBIOGRAPHY

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Mississippi add 25 cents • Society of
Arts and Crafts, 9 Park Street, Boston.

9

This luncheon set seems to have everything to recommend it — good looks, excellent wearing qualities, and a reasonable price. It is made of



coarse hand-woven linen in natural tan color with a pattern of gay squares in green, blue, and orange that would make the most cheerful of backgrounds for any informal table setting. The set consists of eight 13" x 18" doilies, eight 12" x 12" napkins, and one 12" x 36" runner, the whole set of seventeen pieces costing but \$4.75, postage included • Makanna, Inc., 416 Boylston Street, Boston.

10

Weather vanes are useful adjuncts to our country homes, but they have usually been expensive and among the articles we planned to get in the future. This well-designed small brass



vane is so inexpensive that we may all have one for the porch, or camp, with only a slight attack on the bank account. The standard is 12" high and the arrow 13½" long, while the N-E-W-S letters are 1½" tall. And this is good news — the price is only \$1.50, postage paid • Lewis & Conger, 45th Street and Sixth Avenue, N. Y. C.

11

We hope the chaste beauty of this white and gold lamp, and the good-looking, practical little electric clock, will offer helpful suggestions when you are making up your list of gifts



for the Orange Blossom month. The lamp base is an 11½" tall ivory-white urn, with a base, decorative bands, and Empire handles of burnished gold. Its shade of pleated white silk is 16" in diameter, and finished with the simple distinction of plain tailored bands and bows. The lamp has a two-burner fixture, and is priced \$17.50. The Hammond electric clock is bichronous, and is made of solid mahogany with a facing of choice redwood burl. Its period feet are finished in antique bronze. It is 10" high, 8" wide, and 3⅞" deep. The price is only \$27.50 • Ovington's, 39th Street and Fifth Avenue, N. Y. C.

12

If you are one of the majority of people who like to put their feet up on something, you will be sure to want one of these 'steamer footstools' which make any chair as comfortable as a steamer chair and yet can easily be carried about. Since they support the calves of the legs as well as the feet, they are far more comfortable than an ordinary footstool. Incidentally, they are made by unemployed labor on the work relief plan and are sold on a non-profit basis. The stools nicely upholstered in red, green, or black fabrikoid are \$4.60 each, and the plain wooden ones are only \$3.25. Both of these prices include packing and shipping charges • The Industrial Arts Shop, 65 Beacon Street, Boston.



Ever Popular Maple—

hand rubbed to a dull finish

In five colors: Antique Maple, Golden Honey, Cherry Maple, Spanish and Autumn Brown. No. 110. Table Desk, 30" x 21½" x 42", \$25. No. 1215. Windsor Chair, height 38", width 16½", seat 18" from floor, \$7.50. No. 939T. Button Top Bed, standard single, \$20. No. 125. Bedside Table, 31" x 16" x 28", \$17.

Crating free; express charges extra

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TRAVEL

CALENDAR OF EVENTS FOR JUNE

England	June 3	— King George's Birthday, with Trooping the Colour on the Horse Guards Parade, London
	June 10	— Grand Military Tattoo Pageant at Aldershot, also 13th to 17th
Germany	June 24	— Twelfth Mozart Festival at Würzburg opens
Holland	June 12	— Wagner Festival, for two days, at Amsterdam
Italy	June 24	— 'Calcio' Fête at Florence
Spain	June 14	— Fête, Concerts, and Bullfight, at Granada Corpus Christi Celebration opens at Toledo
Sweden	June 16	— International Yacht Races, for two days, at Stockholm
Switzerland	June 11	— William Tell Plays in the open air at Interlaken, every Sunday, until the middle of September
	June 24	— Flower Festival of the Nations, for two days, at Geneva

Early in July a group of Americans interested in studying Soviet Russia will visit the Soviet Union under special guidance. This First Russian Seminar is a plan conceived and carried out on a non-profit basis under the direction of the Bureau of University Travel, Newton, Massachusetts.

PROVENCE IN MAY

You will get off the boat at Marseilles. (Perhaps you will stop there to sample the *bouillabaisse*!) Or you may come down on the train from Paris, in which case you will probably get off the train at Avignon. For now that it is May you have come to that most fair land lying between Avignon and the sea — Provence. It makes little difference where you stay in that land of sunshine and showers; sooner or later you will wander over most of the country.

'Sur le pont d'Avignon' — and there it is, its great gray arches swinging easily over the turbulent Rhone until in the middle they come to a jagged stop, not because the hand of Saint Benezet failed at last, but because the long centuries have done their part. Stand here at sunset, when the blue sky is swept with rose and gold, and reflect that here it was, within these grim gray walls, that Petrarch first saw his Laura.

You will go south, to Tarascon, where dwelt Tartarin and Tarasque and Ste. Marthe, and from good King



René's castle upon the river bank you will look across to Beaucaire. 'Le comte Bougart de Valence faisait guerre au comte Garin de Beaucaire' — and thereby hangs the tale that has endeared Aucassin and Nicolette to the whole world.

At Arles you will stand in the arena and marvel at one of many Roman monuments found here along the Rhone. Perhaps, passing under one of the cold stone arches, you will shudder to remember the horrors of the Middle Ages when the round walls enclosed a plague-stricken city, which it was death to leave, with just as certain death within. And you will turn gladly to the sunny walls of Les Aliscamps, where, among the tombs, there dwells such an amiable family of lizards, pleasantly occupied the long day in sunning themselves on the warm stones.

Far in the distance over La Crau, high, high, high among the crags, the ruins of Les Baux shimmer and glisten in the sunlight, and you will slowly wend your way up over the rocks, crushing fragrant rosemary and lavender under foot, until at last you stand on the height, over the vast mistral-swept plain below. Looking at the charming Pavillon de la Reine Jeanne in its little garden where wallflowers and pinks scent the air, the centuries slip away, and those fair ladies sung



Get
clear away
this summer

Note what you can do in even a two weeks vacation

WILL YOU be content, this summer, with just an ordinary vacation? This year you need far more... complete *change*, new experiences, new horizons... to rebuild your vitality for the tasks ahead. Even two weeks is enough to get *clear away*... to give you, from most points in the country, at least eleven days *actually in Southern California*! And costs here need be no more than the usual expenses of an ordinary summer outing.

Southern California offers clear, rainless days, cool nights and *every* kind of vacation play. Picture yourself on the beach shown above, or sailing those friendly waters to a nearby pleasure island... exploring a mile-high forested mountain lake or scrambling over America's most southerly glacier... revelling in the foreign glamour of a century-old Spanish Mission, or a gay Old Mexico resort... riding mile on mile through palms and orange groves, dropping in on storied resort cities like Pasadena, Glendale, Long Beach, Beverly Hills, Santa Monica, Pomona and many more... dining and dancing in fascinating Hollywood or big, cosmopolitan Los Angeles.

It's *easy* to do this year. For costs while here (normally about 16% under the U. S. average) and costs of *getting here*, have been drastically slashed — lowest in fifteen years. Don't miss this great opportunity!

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To help you plan, we offer *free* one of the most complete vacation books ever published... just off the press... 72 pages, 150 interesting gravure photographs, map, information about routes and time required for the trip, itemized costs and day-by-day details of everything to do and see here. Send coupon today for your free copy. Or for further authoritative, unprejudiced information, write us your own questions about a Southern California vacation.

Come for a glorious vacation. Advise anyone not to come seeking employment, lest he be disappointed; but for the tourist, attractions are unlimited.

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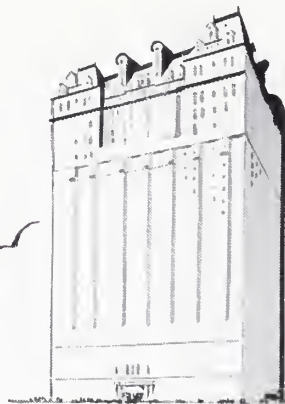
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TRAVEL

by Bertrand de Born and Pierre Vidal, and the Courts of Love they held, seem very near indeed.

Down on the plain again, passing between lush meadows filled with primroses and narcissus, bordered by gnarled gray olives and bright pink almonds, with here and there, among the protecting planes, a high-walled *mas*, gayly painted pink or yellow, to St. Remy, Ford Madox Ford's 'Capital of Heaven.' Not far off is the mill of Daudet's *Lettres de Mon Moulin* and Maillane, where Frédéric Mistral first thought of *Mireille*.

A host of other names there are, — Orange, Cassis, Nîmes, Les Saintes-Maries, Aigues-Mortes, Vaison, Vaucluse, — all in that fair land between, so to speak, Avignon and the sea, the cradle of our civilization and chivalry. Perhaps you will get off the boat at Marseilles. . . .

— I. B.

MONACO IN SUMMER

Nestled on the lower slopes of the mountain, with the blue waters of the Mediterranean at its foot, the beauty of Monte Carlo is too often overshadowed by the fame of its Casino. Villas are perched here and there on the mountain side. The streets wind up in lazy inclines. From the Casino terraces there is an excellent view of Monaco and the little harbor where luxurious yachts and tiny sailboats ride at anchor, side by side.

Summer is an ideal time to visit Monte Carlo if the Casino and its fashionable patrons have no appeal for you. It is not too hot and the hotels are delightfully quiet and restful.

Some fine morning hire a *fiacre* to take you around Monaco. Perhaps your driver will take you into the courtyard of the Prince's Palace, and I know the uniform of the guard will impress you. When you return to Monte Carlo there will be ample time before lunch to stroll through the lovely gardens of the Casino, and to explore winding streets. After lunch and a siesta, the beach may claim you, or another drive.

From the terraces watch the twilight deepen into dusk. One by one, like stars, appear the lights of the town and of the villas high up on the mountain.

The red and green lights of the harbor entrance shine out over the water. The lighted terraces, the fragrance of the oleander hedges, the

palms, and an excellent outdoor orchestra combine to weave a spell around you. And it is strengthened by the moon over the Mediterranean, seen from the balcony of your room, as you catch your breath, thinking how near you came to omitting Monte Carlo from your itinerary.

— M. H. F.

CITY OF ROMANCE

If London is a man's town, and Paris made for women, then Edinburgh belongs by right to every child alive.

To begin with, there is the Castle. A proper castle in every respect, a wholly satisfying castle, high on its gray rock above Edinburgh town. It has troops of real live Highlanders, in kilts, and every day at sunset they march up the esplanade in full regalia, with all the bagpipes squealing. There are cannon to man, and watch-towers; grim outer walls to scale, or the portcullis to drop on an invading foe! The crown jewels of Scotland are kept in the round tower. There is even a dog cemetery, inside the Castle walls, where all brave Castle dogs are buried; and one dog wears a War Cross on his tombstone.

Then there is a palace called Holyrood, with a winding stair to its secret supper chamber, and a real bloodstain on the floor. There is Arthur's Seat to climb, and the siege of Auld Reekie to plan, once you have reached the top. Not far beyond lies Craigmillar, a sure enough ruined castle, where ramparts may be paced, tournaments waged right fiercely in the courtyard, and dark dungeons visited that fairly cry aloud for some base scoundrel to be clapped inside.

The zoo — near Corstorphine — is a very dream of a zoo (it was once a lovely private garden). The beasts there may be fed, the elephant and the camel may be ridden upon, at a penny a ride, and the less ferocious of the animals are n't even fenced in. It is all incredibly jolly. Sea lions perform enchantingly when their supper of fish arrives, and there is a tea house handy for famishing young zoologists as well.

And just outside Greyfriars' churchyard, beneath the Castle Rock, is the little dogs' drinking fountain built around the statue of Greyfriars' Bobby.

When the closes in the Canongate have been explored, and the 'Heart of Midlothian' has been discovered in the cobbles near St. Giles's; when



Calton Hill has been raced down past Nelson's Tower, or the length of Princes Street Gardens done in so many seconds; when the Floral Clock says five, and the Scott Monument has been climbed 'just once more' — then it's high time to be getting across Princes Street and up to Mackie's balcony. There, in full view of the Castle itself, a proper child tops off on a magnificent tea, with drappit scones and jam and clotted cream and real ices. — J. L. R.

DISCOVERING HOLLAND



Most travelers are familiar with the beaten paths of the Netherlands, but they are apt to neglect the Northern provinces. The next time you plan to visit Holland, include Friesland in your itinerary.

You can go by train from Amsterdam to Enkhuizen, with its street of leaning houses, and take a comfortable steamer to Stavoren, where an hour on a train will bring you to Leeuwarden, the capital of the province. It is not interesting architecturally, but the streets wind about in an inviting fashion, and always above them rise the graceful spires of the Groote Kirk. Then, as the narrow streets beckon you on, you may happen upon an ancient red brick tower, the Oldehove, which leans like another Pisa to look over the trees, water towers, and garden spots of Friesland.

Friday is the great day in Leeuwarden, for all the town becomes a vast market place. There is a clattering of wooden shoes over the cobblestones, and Frisian peasants in national costumes, the women with striking headdresses, mingle with Jewish merchants in long linen coats and peaked caps. They come in by buggy, train, automobile, and bicycle, and for half a day a picturesque confusion reigns.

Friesland is a place apart. The language differs from the Dutch, being more like Old German, and the customs of the natives have been observed since the Middle Ages. The Frisian Museum will give you interesting examples of this.

A short drive from Leeuwarden will bring you to a château called Castle Popta. You enter through an imposing arch of carved stone into a vaulted hall paved with black and white tiles. The old nobleman, Popta, left money for its maintenance, and it is kept just as it was when he lived there. Not the least interesting of the interiors are the kitchen and wine cellars below, with their vaulted arches and brass and copper utensils.

There are many things to see in little Holland, but before you leave be sure to hunt up a waffle shop. No mere words can convey the deliciousness of those crisp, wafer-thin concoctions. They have no equal.

— K. W. V.

SLEEPY MALLOW

'Go to Mallow,' someone said — and then the conversation changed. But my curiosity had been aroused, and I arrived in this small Irish town one evening in time for a late dinner. It is a junction between Killarney and Limerick, easily accessible; a quaint, sleepy, restful town, lacking tourists, and full of charm and interest. At the Royal Hotel I had a small, immaculate room, for a small sum; and in the garden outside my window a 'monkey puzzle' tree! Do you remember Kipling's story, and the untoward success of the Home Secretary's experiment?

Mallow used to be an important racing centre, and in August they still have horse shows and race meetings there, though Dublin is the actual hub of the horsey universe. Irish twilights are long and I had time to see some of the town that evening. It is such a marvelous combination of architecture! The 'top' of the main street with its rows of gray houses resembling the crescent at Bath, enchanting vistas up byways of typical Irish cottages, and down at the 'bottom of the town' a clock house, reminding me of the one in Rouen. And of course a ruined castle. Farther up the street stands St. Mary's Catholic Church, very Italian in its rose and white stone, like the Duomo, even to a miniature campanile! Don't miss its ancient, yew-hedged cemetery.

The next morning I went to see the castle, with its dear little gatehouse where the caretaker lives; the manor house farther back in the grounds, with its high wall surrounding the inevitable barnyard, the farm bell hanging in a quaint belfry over a gate. Then back to the street and into a shop, with an excuse of buying postcards, but really for conversation with the soft-voiced proprietress of the Spa House, which contains a wishing well. It is a private house, but the owners good-naturedly allow the curious to see the well. It is a pool of clear water, very cold, walled in at one corner of the library. The floor has been laid around it, and it is reached by some shallow steps. A maid will bring you a glass, but you must stoop and fill this yourself, so that the wish made while you drink will surely come true!

On the Blackwater River, at the edge of town, one might drift lazily in a rowboat with a book, — weather permitting! — or take charming walks along its banks. To my prejudiced eye all Irish country is lovely, and you won't go far wrong on walks in any direction.

So if you are weary of ordinary sight-seeing, and want 'rest to your soul' and freedom from too sordid reality, 'Go to Mallow.'

— D. C. H.



SHUT YOUR BOOKS AND OPEN YOUR EYES

You remember how Mr. Pickwick, when he was after Jingle, got into a mess about rescuing a schoolgirl and was locked up in a cupboard — well, that happened at Bury St. Edmunds, near Ipswich. Wouldn't you like to see the quaint old town of Great Yarmouth where Peggotty's boat was beached, and David Copperfield gathered shells with Little Em'ly? From there step back three hundred years to Stratford and the house where Shakespeare was born; further back still to Ely, the home of Hereward the Wake. Go into Yorkshire — near Barnard Castle there stands the traditional "Dotheboys Hall" where Squeers practised his drastic educational system. See the Brontë Country and famous York itself. A little further and you're in the Lake District with its memories of Wordsworth, Coleridge, Ruskin. Then over the Border to the land of glens and woods and waterfalls, where Burns wrote his songs and Scott his romances.

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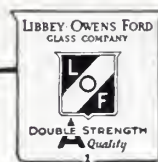
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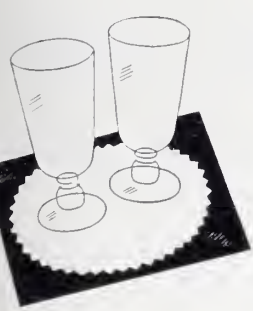
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house beautiful


• STYLE NOTES



That 'summer's lease hath all too short a date' is perhaps the reason why we of the North are such willing slaves to our gardens; we know that the miracle of the blossoming rose is brief. However, it will not suffice to content ourselves this year with the simple harmonies of sky and leaf and flower. The decorators are holding their own mirrors up to nature and tell us that to be really progressive we must see to it that our outdoor settings have harmonizing ensembles of furniture, awnings, rugs, sun umbrellas, and cushions. Dark blue, brown, and yellow, combined with white, will be favored colors in these arrangements, with white wrought-iron furniture playing a prominent rôle. Another symbol of our sun worship is the vogue for beach rolls and pillows, and some novel beach pads, stitched in squares and piped with contrasting colors, have a centre aperture for the shaft of the beach umbrella. Beach or yacht cushions in the favored red, white, and blue colorings carry bold marine motifs. Incidentally, nautical symbols will be much seen this season.



Informal luncheon sets, runners, and doilies in sharp deep colors provide subtle foils for the delicacy of white china and milk glass. Dark blue, green, and red will be favored color backgrounds for informal summer settings. For formal tables the all-white damask cloth is of course extremely important, and a graceful stepping-stone between these elegant occasions and those of delightful informality is the cloth of lace and linen, being shown this season in many charming variations. It is interesting to note that in table glassware the vogue of clear crystal advances on a strong tide of popular favor, with color becoming less commonly seen and gradually receding into the background.



Let no one doubt the importance of white in the style picture, for this 'colorless color' is the note sounded most insistently in the orchestrations of the stylists. Its continued popularity as a prestige color is no doubt due to the fact that its use implies an exclusive clientele, and for this reason it will probably suffer no setback in favor for many moons.

Interesting things are being done in the white medium, ranging all the way from all-white rooms to the smallest accessories. In this latter group is a desk set of soft white calfskin, with engagement pad, cigarette box, and wastebasket, all of the smooth, creamy leather, and with border stampings and centre medallions in gold. Other desirable items are a white

wall bracket with drawer and mirror, and a matching hamper and basket which will add just the right touches to the Empire, Victorian, or modern bath-dressing-room. There are also a wastebasket of white *tôle* trimmed with deep white chenille fringe, and opaque white pharmacy jars which make smart bases for lamps, especially when topped with white parchment shades. Lastly, the kitchen, which has been blossoming lately in a veritable riot of color, has changed its politics with breathtaking suddenness and is voting a sparkling white or creamy-ivory ticket.

New pillows for spring stress the use of smartly combined or sharply contrasted fabrics and novel treatment of materials. Pillows of white glazed chintz have appliquéd bands in bright rich colors, while the plain glazed chintzes show contrasting weltings or quilted tops and button tuftings. The square knife-edged pillows, or corded and boxed types, are the most important shapes, with wing-shaped ruffles and double ruffles very smart. The characteristic Chinese curved neck rest gives inspiration for a diminutive pillow which is a boon for the motor car or chaise longue, while comfortable little triangles for the bridge player and long hinged pillows for the beach are among the welcome novelties which should add greatly to our comfort.

Whatever may be the arguments for and against the modern décor, one aspect of it surely withstands equivocation — the modernists have given to the world new and enchanting mediums for furniture design. A list of the woods and metals in which they work reads like the fantastic cargo of a treasure ship. East Indian rosewood, Oriental grainings in rich dark colors, primavera, pink bubinga, white ash butt, snake and zebra woods, dove-gray harewood and reeded maple, African tiger wood, amaranth, palm wood, Thuja burl, macca cauba, powdered oak, lacquer, chromium, copper, gold-dipped metals — these are some of the fascinating materials which go to make up the lustrous surfaces and delicate colorings of modern ensembles. Not to be outdone in the exotic race, our English contemporaries are importing from their far-flung colonies unique materials for their own work. Mabur and rimu woods — the latter somewhat resembling primavera and coming from New Zealand — are two outstanding examples being used by the English designers. With these woods are often used for contrast delicate ivory inlays or handles of alabaster.

Ashes of Roses



for rooms that do not have to raise their voices

Some rooms achieve an air of utter peacefulness without a single decorative highlight. A blend of neuter colors and of quiet comfort . . . like a landscape through the mists of morning . . . lovely without a single sharpness.

Such rooms are rare and memorable . . . cool and charming but not cold. Soft gray walls, fawn for the curtains, pale rose and gray blues and soft greens for the furniture and Ashes of Roses carpet for the floor.

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You will find helpful information and a choice of colors in Clara Dudley's interesting portfolio—"The Use of Wide Seamless Carpet in Decoration," which will be sent to you on receipt of ten cents for handling.

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House Beautiful

Letters are still coming in about our March magazine — the one that launched our new format. And since man — or, in other words, the *House Beautiful* reader — is not yet standardized, some of these letters are for and some are against the change.

There are, for instance, such comments as the following:—

'I am weary of illustrations on the bias. . . . It hurts me to look at the efforts of artists and photographers who depend upon the bizarre to hide their lack of ideas.'

'I have been very unhappy in seeing this beautiful old magazine gradually succumbing to modernism.'

'In our judgment and that of our friends you have wrecked the *House Beautiful*.'

'As an old subscriber . . . I take the liberty to voice my dissent to your recent departure in magazine presentation.'

'If I were not a clergyman, I should say that you are off your nut.'

And then there are such comments as these:—

'The fresh, dynamic arrangements of your pages and the larger areas of your photographs are in themselves a complete justification of what some may feel to be a revolutionary change.'

'There is no one who would be more enthusiastic [than myself] about a change to a form that is not confined to following conventions that we have always used, and I congratulate you on the move.'

'My first reaction . . . was a feeling of adventurousness. One prowled about through the pages looking for surprises. The bleeding of the landscape pictures also has a very happy effect, giving them an "extending-in-space quality."'

'I think the new make-up is a tremendous improvement. It is very distinctive and a bit exciting to read.'

'I want to take this opportunity to congratulate your organization most heartily upon the very striking physical appearance of the new book. It is really outstanding now in its make-up, and I shall enjoy reading it all the more. . . . I do not recall ever having seen a smarter dress on any publication.'

Thus it is obvious that readers disagree, even as doctors do. And we are again reminded of Browning's, 'Now, who shall arbitrate? Ten men love what I hate.' It is plainly to be seen, then, that we should come to an impasse if we were to be guided by the criticisms and commendations that we receive. Therefore we must fall back upon that comforting philosophy of Emerson that every new worth-while object generates an appreciation for itself. Whether or not the new *House Beautiful* falls into this class the future will disclose. But for the present we rest our case here.

Palmer Sabin designed the house on page 219 of this issue which won the third prize in the Western Group in our Small-House Competition. Mr. Sabin is a graduate of the Massachusetts Institute of Technology, where he also secured a Master's degree. After war work and four years in the office of York and Sawyer in New York, he moved to Los Angeles, where he was affiliated with the Allied Architects Association in charge of designing the County Hospital. After that he worked in the office of Reginald Johnson, and then took up practice under his own name. He has done residential work principally.



Plans for the Century of Progress Exposition are proceeding apace, and the gates will be opened on a completed enterprise on June 1. Already, we are told, hundreds of thousands have viewed the buildings finished and in progress. One of the most interesting groups of buildings to the home owner will be the Home and Industrial Arts Group. Here, unit houses, new equipment of all kinds, and the most recent designs in furniture will be shown. The house called 'Design for Living' described on page 210 of this issue is one of this group.

The houses in this group will give an opportunity to appraise at first hand the modern trend in house building, for the designs of most of these will show radical departure from traditional types, and the furnishings will not only be in the same mode, they will introduce many new materials. As all the houses, except the Florida one, will be planned for people of moderate incomes, there will be a wealth of suggestions here that should stimulate renewed building activity.

Stephen F. Hamblin is known to practically all dirt gardeners, and those who live near enough have been interested visitors to the Lexington Botanic Garden, Inc., of which he is Director. The Lexington Botanic Garden is an experimental plot whose object is, as stated in the by-laws, 'to grow, test, and display all hardy perennials.' From here are issued, twice a month, the 'Lexington Leaflets,' which give the detailed results of observations of new and uncommon varieties. Mr. Hamblin, who writes this month on *Hemerocallis*, will have equally authentic articles in subsequent issues of the *House Beautiful* on the Perennial Aster, Campanula, Delphinium, Dianthus, and Anemone.



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NEXT MONTH

A garden in Abington, Connecticut, that many garden lovers have made pilgrimages to see will be featured in the next number. This is a garden of great beauty all during the twenty-four hours, for it displays its flowers by day and is full of the fantasy of lights by night. . . . A model kitchen is probably as alluring to the average woman as is a model Paris gown, and the one we have in the next issue is certainly in the class of a Lanvin. . . . An exceedingly helpful article will give specific advice on stocking the china closet, telling how to combine different patterns for different purposes and so get a variety of effects with few pieces. . . . Plants with gray leaf foliage, the First-Prize house in the Eastern Group of our Small-House Competition, and Campanula, the bellflower, are some of the other important features in this number.

VOL. LXXIII

NO. 4

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A DERELICT a few years ago, with tumble-down outbuildings, cluttered yard, and varnished front door, this old house, typical of a seaport town, now looks out upon a narrow lane with new countenance. Its clapboards are weathered instead of white, and there is a new Indian-red door in Colonial enframement. The low cedar fence and rose bush and crab-apple tree also emphasize the character of the house. Mr. Walter J. Kendall and Mr. George Frederic Young, Architect-Owners

A ROCKPORT RESTORATION

By ELEANOR R. UPTON

One of the outstanding charms of Rockport, Massachusetts, is its unexpectedness, and a stroll through its streets is a series of surprises. Between two dun-colored store fronts we may catch a dazzling glimpse of ultramarine sea dotted with white sails, or, rounding a corner, by a gaudy gasoline station, we may come suddenly upon a quaint, old, shingled fish house with dull red doors and blue shutters, now the home of some imaginative artist.

Knowing this happy characteristic of the town, perhaps we should have been prepared for the surprise awaiting us on Union Lane. Before it wanders on its way down to the millpond, this lane turns sharply at the entrance to an old cemetery, where a graceful wrought-iron scroll arches over the gate in an old granite wall. On this picturesque corner stands the little brown clapboard house which was restored by two architects, Mr. Walter J. Kendall and Mr. George Frederic Young, and is now occupied by them.

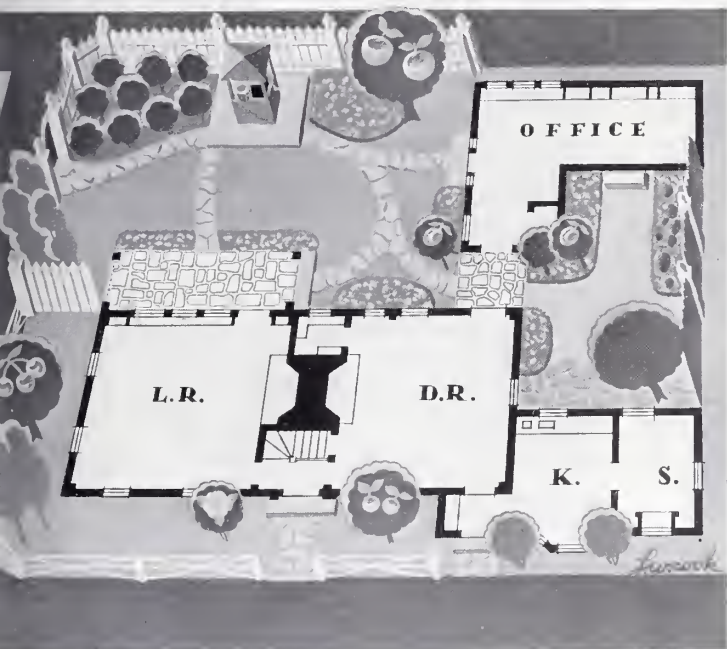
Flanked on either side by a crab-apple tree and a Chinese rose-bush, and separated from the lane only by a narrow strip of grass and a low cedar fence, the house looks as weathered and ancient as if it had stood here for years in just this guise. As a matter of fact, when the present owners stumbled upon it several years ago it was hidden under several coats of white paint. Except to trained eyes it would have looked hopeless, with its tumble-down out-buildings and yard cluttered with a derelict automobile and hun-

dreds of ketchup bottles. Also there was a varnished door with a big glass window which was discouraging, but this is now replaced by a three-paneled one painted Indian red, with old bull's-eyes and Colonial enframing of fluted pilasters, mellowed by wind and weather to a soft, silvery gray.

On entering, we find ourselves in a small hall. The woodwork is tobacco-brown pine, the plaster wall a soft blue, and a narrow early stairway has been restored, its blue risers and pumpkin-yellow treads hugging the enormous old central chimney.

Turning to the left, we enter the living-room, which is only six feet four inches high, immediately giving a sense of intimacy. The rich blue-green of the woodwork is here most happily used, as it is the dominating shade of the birds and foliage on the white ground of the wallpaper. This paper is a copy of that in the Governor Gore Mansion in Waltham.

Although this room is of a later period than the dining-room, the owners feel that there must have been a room here in the original house because of the fireplace in the big chimney that runs through the house, and which was found when the plaster was stripped off. The fireplace wall has been paneled with carefully fitted doors taken from an old house in Boston. It makes us envious to hear that these, with the outside door to the office, were all purchased for four dollars. The casement windows all over the house



To the original house with its large central chimney was added the ell which contains the kitchen and servant's room. Behind the house is the office, in a building which was once a fish house and which was moved to this position. Connecting the main house and office is the covered passageway shown in the illustration at the right. This illustration also reveals the flagged terrace and the gate with oxbow top leading out to the lane



Photographs by Antoinette Perrett



The door above leads to the office, on which is a quaint bird-house cupola. This building still has its original moss-covered shingles

In the dining-room, which was formerly the kitchen, is a dado whose natural pine color shows traces of the many coats of paint it had been given. Over it is a deep yellow wallpaper with which the owners have not hesitated to use a tomato-red monk's cloth for curtains



have diamond panes. Underneath the wide sill of a window overlooking the garden are built-in bookcases with vermilion backs, which, with the colored bindings of the books, add much to the decoration of the room. This room, with bookshelves in every available spot and comfortable chairs grouped around the lights, is obviously arranged for reading. Simple curtains of unbleached cotton bound in red are hung so that they may be drawn over the windows at night. The floor of wide boards painted dark blue makes an admirable background for hooked rugs.

If you are making a tour of the house and grounds, as we did, you will go through a doorway in the living-room into the charming enclosed garden. First we stepped on to a covered porch with an unusual paving of mixed stone and old brick which is protected from the lane by a screen of birch trees and a trellised American Pillar rose. Here is a cobbler's bench where one may sit and take in the beauties of the spot. This side of the house is covered with old silvery-gray shingles, worn paper-thin by wind and weather, but still serving as ample protection against both. A gray-green board fence about six feet high which encloses the garden on two sides has a saw-tooth design cut along the top to take away any sense of heaviness. At intervals are placed sturdy posts with acorn tops. The high gate leading to the lane is topped with an old oxbow, and outside hangs a ship's bell to call the owners from house or office. Near this gate roses show their appreciation of their warm, sunny fence corner by blooming until November. A well stone with boxed-in well has a convincing air of antiquity.

Perhaps the most effective property on the stage — for this little yard seems almost like a stage in the minute and colorful perfection of its settings — is a Red Astrachan apple tree in exactly the correct proportion for its surroundings. This stands in a bed of yellow daylilies, dark blue Platycodon, and annual larkspur. The effect of its startling red



The living-room is very low-studded — only 6' 4" high, in fact — and has rich blue-green woodwork and a paper with figures in this same shade



Behind the large central chimney and entered from the dining-room is this tiny room which was the sink room and now has many uses, sometimes harboring china, or serving as a bar

The fireplace in the dining-room was discovered under a plaster wall. Although the sheathing around this is new, it matches the old pine so closely that its newness is entirely unsuspected

The office is in reality a well-equipped drafting-room, but it permits such attractive corners as the one below which shows old pine used with yellow plaster walls. The ladder leading to a little loft was taken from an abandoned tugboat

fruit is so perfect that a guest said to her hosts while having tea in the garden, 'Hanging those big California apples on that little tree is the cleverest thing you have done in the whole place.' No amount of persuasion could make her test their authenticity.

The office, originally the fish house, in which were stored a boat and fishing gear, was moved to its present position from the other side of the garden. This little gray clapboard building with moss-covered shingle roof topped by a quaint bird-house cupola, and door and window trim painted antique blue, lends a charming Old World air to the garden.

Although this is an efficient and well-equipped architects' office, with drafting tables, files, and bookcases, it has the charm of all the rest of the establishment. The plaster walls are a warm yellow and the woodwork pine. At one end of the room, which is L-shaped, stands a high pine desk, and above it a little loft is reached by an old iron ladder taken from an abandoned tugboat.

Here is another door, which opens on to a covered walk leading back to the dining-room. At our left, shut in by the office and the kitchen ell of the house, is another tiny garden. Against a gray wall a plum tree trained into a decorative shape and laden with purple fruit is most effective. Here on the (Continued on page 226)



WHY NOT UTILIZE THAT OLD STABLE?

By JEFFERSON M. HAMILTON

In all of our older towns and cities, there are great numbers of outmoded barns, stables, outhouses, and other dependencies adjoining the main house, which now serve a very limited usefulness. Quite naturally they are neglected and gradually sink into various stages of disrepair. This condition has been brought about, generally speaking, by the radical change in our form of transportation, as can be judged by the attempt to convert so many of these buildings into garages. The results are only mildly successful by and large, as there is a lavish waste of space; the whole is a makeshift and inefficient. How much better it would be to build a garage for the purpose, and either find a real use for such buildings or remove them entirely.

This condition rather stimulates the imagination and challenges the ability of the architect, particularly during this enforced period of rigid economy, to seek means of reclaiming these places on a basis that would be economically sound — where such a building could be brought to its full usefulness by a plan that would show a proper return for the money invested.

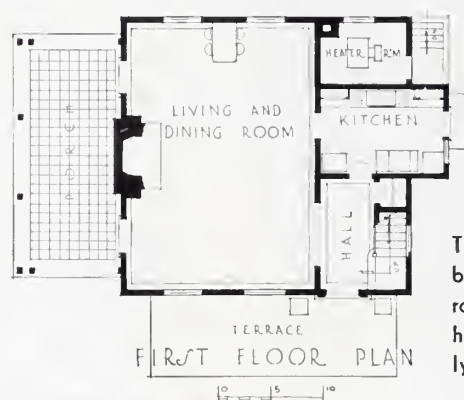
The following designs are offered as a practical solution which could be applied to a great number of such buildings. These photographs were selected from some taken at random of actual buildings in one of our smaller cities. It will be seen that, with a minimum of remodeling, a very habitable and attractive little house can be achieved. It would serve the purpose of a guest cottage, if such was desired, or, since so many of these buildings front on a side street, they could be readily turned into houses for renting.

There is no intention in either case of disturbing the main lines or structure of the buildings. On the exterior, the changes consist of new openings to be cut where necessary; a porch added here or a balcony there, maybe a terrace when thought advisable. The total effect will depend on the rearrangement of openings and

Photographs by Seldomridge Studio



Such a stable as this can be converted into a guest cottage or rentable house, as shown in the plans and sketch, without making any changes in the original lines



The plan is compact, with combination living-room and dining-room, separate hallway, and a heater room on a level slightly lower than the main floor

Plans and sketches by J. M. Hamilton, Architect



ESTIMATED COST OF REMODELING

Chimneys and fireplace	\$175.00
Porch	300.00
New exterior openings and frames	265.00
Interior partitions, lath, and plaster	400.00
Millwork (doors, trim; cupboards)	350.00
Stairs	80.00
Finished flooring at second level	50.00
Linoleum over first floor	95.00
Painting	245.00
Plumbing	300.00
Electric wiring	100.00
Heating	400.00
	<hr/>
	\$2760.00
10% for incidentals	276.00
	<hr/>
	\$3036.00



SECOND FLOOR PLAN



FIRST FLOOR PLAN

This building, being somewhat larger, permits a separate dining-room and three bedrooms. This, too, has a heater room which is placed slightly below grade

their relation to the general proportions; the application of new paint or stucco; the color effects accomplished, and, finally, the massing of some thoughtfully selected shrubs. No great expense would be involved in any of these operations, yet invariably the results and income attained would show a fine investment.

On the interior, it is assumed that the existing floors can be used for sub-floor construction. The first floor usually being of concrete, it is planned to cover this entire area with a heavy linoleum, well cemented down. At the second floor level, a finished hardwood floor would be laid over the existing construction.

The interior partitions have been laid out so that a very livable house plan has been devised. The rooms are carefully arranged for convenience and ease of upkeep, thought having been given to sunlight and ventilation. In a cottage of this size it was felt that in all probability the heating plant of the main house would not be adequate to supply this building also, therefore a heating room has been provided at a lower level than the first floor, so that an individual heating unit can be installed. Such a heating space would prove adequate, and would eliminate the expense of excavating for a cellar. This problem will naturally vary with the climate, and in warmer climates no heating plant would be required, for with a metal-lined fireplace for recirculating hot air, the entire first story

could be heated. The bedrooms would be equipped with individual gas-steam radiators.

The plumbing has been arranged in the most compact manner, so that one stack will answer the requirements of the system.

As the cost will be one of the most important questions in the minds of those interested, an itemized estimate is submitted herewith for each scheme. From these an attractive amortization set-up can readily be made by those having buildings of this, or similar, type from which they would like to derive an income.

ESTIMATED COST OF REMODELING

Chimney and fireplace	\$150.00
New exterior openings, dormers	425.00
Alterations to roof, and flashing	150.00
Stucco	225.00
Interior partitions, lath, and plaster	600.00
Millwork	475.00
Stairs	80.00
Finished flooring on second level	70.00
Linoleum on first floor and bath	110.00
Painting	300.00
Plumbing	300.00
Electric wiring	125.00
Heating	450.00
	<hr/>
	\$3460.00
10% for incidentals	346.00
	<hr/>
	\$3806.00





A DECORATIVE VENTURE IN A PENTHOUSE

The Apartment of Mr. and Mrs. William M. Grosvenor, Jr.

JOSEPH MULLEN, DECORATOR

By ELIZABETH H. RUSSELL

In a penthouse high above the roofs of New York's East Side live Mr. and Mrs. William M. Grosvenor, Jr. — he, a well-known chemist (a fact that later will prove to be of significance), and she, in professional life, Rose Hobart, the actress.

The apartment is entered through a foyer whose dark green walls and carpet throw into relief the simple Doric columns which are its chief architectural feature and make an excellent foil for the brilliant drawing-room beyond. Coming here out of the murk of a gray wintry day, we are almost dazzled at first by the pure white light and the vibrant harmony of the lovely but sophisticated colors

used everywhere. The feeling of being high above the world is provocative of a sense of adventure that is not lessened by the view from the windows to which we instinctively step. This view comprises the wide northern sweep of mid-Manhattan and its towers, with, far below, a dramatic monotone of gray houses, smoky chimneys, and the slowly rolling East River.

The background of this drawing-room is white — white walls, white ceiling, white glass curtains, and white woodwork. Even the terrace outside is painted white and reflects its light into the room, giving a pellucid atmosphere on this snowy day that exaggerates



The drawing-room illustrated on the opposite page has white walls and woodwork, white ceiling, and white curtains. This whiteness is set off by the bois de rose chenille carpet, the black furniture and black hangings. Bright color notes, however, are not wanting, and appear in the green piping of the two black upholstered chairs, the green lining of the bookcases, and the many books. The centre of each bookcase has a niche with ground-glass back which glows with light, as do the quarter columns on each side of the overmantel. The cupboards below the bookcases hold a phonograph on one side and a radio on the other

The room shown above is Mr. Grosvenor's study. This is distinctly a man's room, with painted walls of highly glazed porphyry brown, beige ceiling, copper valance boards, glass curtains of bronze-color theatrical gauze, and draperies of hand-woven wheat-colored bourette. The distinctive feature of the room is its unique window shades. These are photographic compositions made by Stella Simon, on specially prepared linen, of such chemical implements as test tubes, beakers, crucibles, retorts, a microscope, and other objects, so arranged that to whatever point the shade is drawn, there is a pleasing composition

Photographs by Stella F. Simon



the values of the colors and sharply defines the shapes of the furniture. This whiteness is offset somewhat by the carpet of *bois de rose* chenille whose soft dun tone suggests a mat of autumn leaves under your feet and gives a solidity to the room. The furniture and decorations are mostly in strong blacks, — a great low couch along the wall with a low ebony table in front of it, a Victorian concert grand piano silhouetted at the end, and long draperies of soft black *crêpe*, — but there are also touches of natural wood in the frames of the Biedermeier side chairs and the Amboyna coffee table before the fireplace, all of which are brought into the general scheme by the diffused lighting from the concealed lights.

The sheer white organdie glass curtains at the windows and French doors have embroidered silver stars sewn on their lower breadths, which prick the filmy white with tiny silver flashes. The bookcases either side of the fireplace are lined with rich leaf green which provides an effective foil for the books bound in turquoise, coral, jade, vermilion, and canary yellows. These form a tapestry of sprightly colors to flank the portrait in oils of an Antibes sailor

The master's bedroom is done in dove gray and white. The walls are gray, the dressing-table draperies and glass curtains are ivory faille taffeta, with bedspread and draperies ivory lapin cloth. The cords and tassels are amusingly used. In addition to those visible on the dressing table and mirror, there is a draped arrangement over the bed, a part of which shows somewhat faintly in the reflection



by Luigi Lucioni which hangs over the fireplace. The centre of each bookcase is an open alcove backed with ground glass, which, like the quarter columns on either side of the overmantel, glows with diffused light when certain switches by the entrance door are touched. These niches hold statuettes in ivory-toned pottery, and a black ceramic bust in modern lines, whose black biscuit has an iridescent patina of blues and greens, is on the mantel.

Handsomely veined black marble forms the fireplace surround, and this sombre note is picked up again by the pair of armchairs standing on the white fur rug, whose upholstery of black satin is accented by buttons and narrow pipings of Chinese green.

Beneath the bookcases is a practical arrangement of cupboards that is worth glancing at for a moment. The right-hand doors conceal an electric phonograph and its library of records, while on the left is housed a radio whose dial face is flush with the bookcase. One of the narrow cupboards below is a sound-proof container for a transformer for the two instruments, which are on different currents, and the wide middle door swings forward to reveal a zinc-lined bin for fireplace logs, which are thus neatly housed and out of sight until wanted.

The long glass table is for dining on occasions, and seats six comfortably. Mr. Mullen has designed for this a novel centrepiece consisting of eight diamond-shaped pieces of mirror glass, which may be arranged in many different ways to suit the service and the decorations that are being used.

Through a French door with black framework at the end of the foyer we enter Mr. Grosvenor's study, the special feature of which is its unique window shades. For these, Mr. Mullen first planned to have painted decorations on appropriate scientific themes, but abandoned that idea in favor of photomurals evolved from an enlarged photograph of the equipment of a laboratory. But as it was feared that this might be too overpowering for a small room, this, too, was given up.

Finally, consultation with Stella Simon, an accomplished photographer, resulted in the production of the ingenious compositions illustrated. These show decorative arrangements of test tubes, condensers, beakers, crucibles, funnels, retorts, mortar and pestle, microscope, and so forth, printed on specially prepared linen. These shades are wonderfully effective with daylight shining through them, and by night they become really dramatic with the lights from the study lamps bringing out their details in the most decorative manner.

This is distinctly a man's room, with painted walls of highly glazed porphyry brown, a dropped beige ceiling, and softly gleaming valance boards of copper underneath which hang bronze-colored glass curtains of theatrical gauze, whose narrow folds show inside the long draperies of hand-woven wheat-colored bourette with sewed-on (Continued on page 228)



The small illustration shows the same area as the large one above. These contrasting views demonstrate vividly that a garden gains by enclosure and definition as well as by plants. The box-edged beds are planted in the early spring with bulbs which act as a foil for the apple tree around which the garden was built. In June there are foxgloves and Canterbury-bells, which are later replaced with annuals which become the low foreground planting for phlox and other fall-blooming perennials. The corner garden house ends the garden wall and gives a glimpse of the peach orchard beyond

George H. Van Anda

MAKING THE MOST OF THE GARDEN

The Garden of H. B. Stoddard, Fairfield, Connecticut

AGNES SELKIRK CLARK, LANDSCAPE ARCHITECT





Before July is over, and all during August, the citron daylily (*Hemerocallis citrina*) is in bloom. This is 4'-5' tall with clear yellow flowers

HEMEROCALLIS

By STEPHEN F. HAMBLIN

The daylily now holds an honored place in nearly every garden. It is about the only flower, except the composites, that gives clear yellow and orange all summer. From it come the high lights in modern color schemes. The flower is a real golden lily, more yellow than a true lily, but the foliage is more like that of the beardless iris. There is no other group of garden flowers like it. The big tubular six-petal lilies, in cluster at the top of a leafless stem, are more like gigantic forms of *Brodiaea* or *Allium*, yet one blossom picked from the cluster might be a Madonna-lily flower dyed yellow or orange. The leaves, though grasslike, are trough-shaped, or V-shaped. This leafage is duplicated only by *Kniphofia*, the torchlily, and this latter has a saw-toothed edge. The daylily is easily known from the other lilies; the difficulty comes in telling the species and forms apart.

While this flower scores very high in beauty and value in the garden, in vigor and ease of culture it ranks even higher. It is one of the few groups of plants of which I cannot say, 'It is a very desirable perennial, but it has certain unfortunate habits.' There is not a single 'out' about this group of plants, save the perplexing similarity of the forms. All species are wholly hardy without any winter care, wherever iris or peony can be grown; any soil that will support weeds is acceptable for this plant. Weeds are wholly crowded

out by its roots and foliage. The fullest and hottest sun makes no difference in its growth and freedom of bloom. The only spots not advised are standing water and total shade. It is free from all insects and diseases — a most remarkable state of affairs, when nearly every plant these days has a serious pest or two. It is easily divided, just like iris, and most kinds set seed which grows readily. The plants may even be moved any day in the year, just as safely when in full bloom as in spring or fall. The clumps increase in size rather rapidly, and by careful separation in the spring a plant of a rare variety can soon be made into a dozen. As a financial investment in garden beauty this is one of the cheapest, safest, most permanent, and most prolific of plants. It is as near perfection as a garden plant can be.

In old gardens and deserted home sites the old yellow of June and the tawny orange of July thrive without any care at all. These two have been in cultivation some hundred years, but most of the species are rather recent friends from China and Japan, and the named forms have come within thirty years. The name '*Hemerocallis*,' a Greek combination meaning *day* and *beauty*, refers to the fact that each flower opens in the morning and closes forever that night. So many buds are there in each cluster, however, that the period of bloom for each stem and plant is three weeks or four, far longer than for iris or peony.

But the one difficulty of this group is the similarity of the various species and forms. Don't try to tell them apart; enjoy them as a daylily in yellow or orange. I have a double collection of this group of plants, every species that is in this country, and the best of the garden varieties, named and unnamed, including hybrids of my own. Usually I admire them by height, date, and color, without trying to think of the special name. But when I make notes, or show them to a friend, or wish to buy or sell, then the correct name is very important. You do not need botanical knowledge to tell the species apart; bring a color chart, a yardstick, and a calendar and you are ready. There are practically six species, three yellow and three orange, and one of each color blooms in June, July, and August. And the later they bloom, the taller the stem. No better



way could have been devised by nature to make the wild plants easy for man to remember. But the plant improvers have interfered with this simple scheme, so now botany will not help you, and named forms should be listed by color, height, and date of bloom.

First, the clear yellows. In June comes the lemon daylily (*Hemerocallis flava*). This is about two feet tall, the soft yellow tubes very sweetly fragrant. It has the best and most pronounced odor of all. It might be used as a garden calendar, for no matter whether spring is early or late in New England, the first flowers open on May 31 or June 1, to continue nearly four weeks. The roots of the plant creep about a bit, not in as compact a clump as some species, so it is easily divided. The length of life of a plant is unknown, but it is more than a century. This was the first species to come into gardens; it is still the most common, and other sorts may be compared to it.

In the June period also there is Amur daylily (*H. middendorffi*), a little lower, the clump more compact, the flower less fragrant, but really the same thing. The real difference is that the inner petals are thin and wavy. There is no need of it in a garden, for the old lemon daylily covers the June period perfectly well. Of course it competes with the yellow tall bearded iris of this month, but few iris are just this color, and no iris plants can give as long period of bloom. There are also two or three dwarf yellow species in June, perhaps specially useful in the rock garden at this period, but not as showy as lemon daylily for the border. Dwarf daylily (*H. minor*) is about a foot tall, with fewer and smaller flowers, and *H. nana*, *H. gracilis*, and others are nearly the same thing. Dwarfed forms will appear in seedlings of lemon daylily. Only a specialist need worry about the other yellow species of June; the usual lemon is enough for any garden.

Before the lemon has quite finished, in late June and for all of July, Japanese daylily (*H. thunbergi*) carries on its color. It is a taller plant, to three or more feet high, the clump more compact. The flower is a little smaller, the fragrance less, but without calendar and yardstick you would not know that it was not lemon doing a repeat. There are seedlings and hybrid forms of this, for it

takes pollen of other species very readily. Any clear yellow in early July I call Japanese daylily. They contrast well with the blue and purple Japanese iris of this month.

Before July is over, and all through August, the citron daylily (*H. citrina*) rules. This is just like the other two, but taller, to four or even five feet, with clear yellow flowers for five or more weeks. The clump is very compact, and the many seeds make better means of increase than tearing the mother clump apart. The first known plants had rather small flowers, the petals narrow, often not opening well, but selection and garden care have mended that. The late Bertrand H. Farr put out many improved seedlings, as Citronelle, Calypso, Golconda, Gold of Ophir, and Mandarin, but these are little planted now. Lemon Queen is a pale straw yellow; Hyperion is a very large green-yellow. There are English seedlings. This species has been much crossed with the orange ones, and any yellow blooming after July 15 is probably in part of citron parentage. The seed pods and seeds are smaller than with most species. There are now seedlings ranging from palest yellow to deepest egg yellow. This is the foundation of most of the modern yellows of midsummer. Some of the named forms bloom into September.

The simple rule for yellow daylilies is: in June, lemon daylily; in July, early, Japanese; in late July to September, citron.

The orange kinds are also three, easily separated in nature, but very mixed in modern garden sorts. In June, with lemon, comes early daylily (*H. dumortieri*), in close clump, the leaves rather wide, the flower set close in the cluster, brown in bud, clear orange in bloom. The fragrance is musky, and not as pleasing as with the yellows. The wide leaves, brown bud, and June date will identify this species. There are endless seedlings and hybrids of this one, for most of the older named sorts have the brown bud and wider foliage. Here are Ajax, Apricot, Aureole, Dr. Regel, Estmere, Flamid, Gold Dust, Florham, Orangeman, Queen of May, Orange Vase, Orange King, Sovereign, Tangerine, and so forth, mostly European seedlings, and much mixed in modern nurseries here. There is a tiny difference between the (Continued on page 230)



Hemerocallis dumortieri (opposite page) is the first of the orange kinds to bloom. This comes in June and has brown buds and clear orange blossoms. *Hemerocallis auran- tiaca* (left) is the orange lily that blooms in August. It has wide-open flowers and glistening petals. *Hemerocallis fulva* (right) blooms during July. It is of the orange group, but, unlike the others, has no fragrance

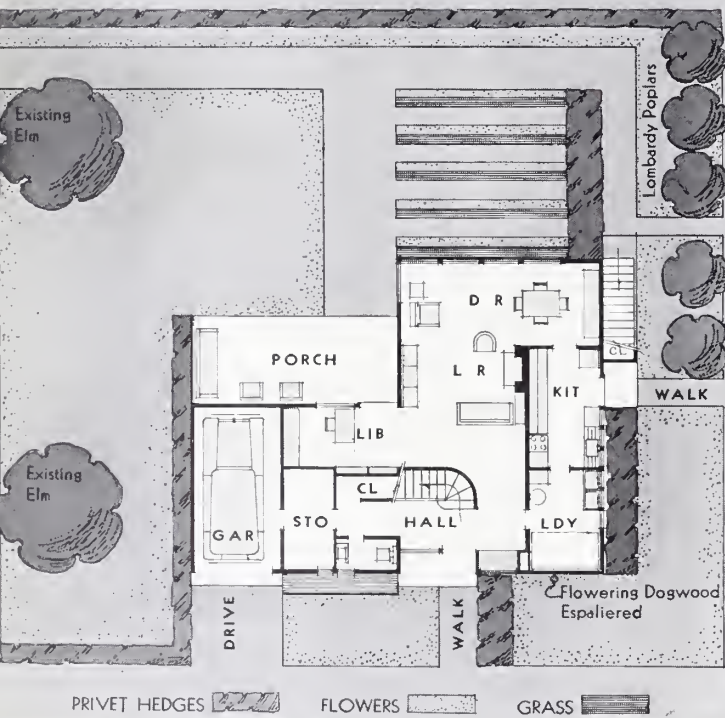
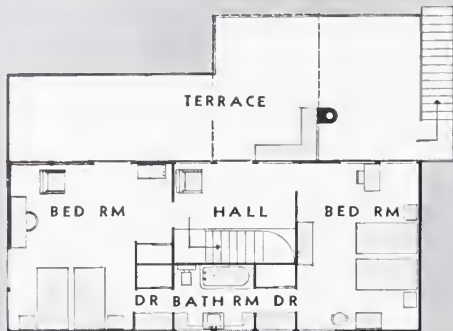


DESIGN FOR LIVING

House Number Four of the Home and Industrial Arts Group at the Century of Progress Exposition



The house, of wood frame, is built up on a system of standard prefabricated units. It exemplifies the desirability of indoor-outdoor living and ample sunlight. The planting is planned and carried out in the spirit of the architecture



Photographs by George H. Van Anda



What is a typical house for the average family? The answer to this question must obviously take into account the fact that the average family to-day has different tastes and different habits from the average family of yesterday. Therefore to-day's expression of such a house is bound to be different from yesterday's. Among the requirements for such a family, to-day, must certainly be listed the following: accommodations for from three to four persons; economy in structure and economy and ease in maintenance and operation; incorporation of new materials and equipment consistent with cost in relation to the size of the house; attached garage; clean-cut simplicity in line and color; maximum sunlight and indoor-outdoor living. At the Century of Progress Exposition, several houses will be built which will epitomize the ideas of their designers as to the best type of modern house for the large, middle-income class.

The house illustrated here, which has been named 'Design for Living,' incorporates Mr. Moore's ideas of what such a house should be. The principle that has especially guided him is the desirability of outdoor living and ample sunlight. The design is also affected by the fact that its construction is based upon a system of standard units — that is, large-sized wall panels composed of structural members and exterior surfaces, and containing door and windows when they occur. These units are prefabricated and delivered at the site ready for erection. Floors also will be ready-cut at the factory. Consequently, erection will be a simple matter and will require no trained mechanics.

The frame of this house is wood, as wood is still the most economical structural material for small-house construction. It is covered with insulating wallboards of the requisite density and of weather-resisting properties. There is no plaster, so that all wet work except the concrete foundations is eliminated. The roof is tar and felt over heavy insulation (the walls also are insulated), the windows are steel casement, the ceilings are sound-absorbing fibreboard, painted.

The house is arranged so that its entrance — well sheltered — and garage face the street, with living-room, porch, bedrooms, and terrace overlooking the garden. That there is an entrance hall with stairway therefrom is a commendable feature, since more privacy is thus secured for the living-room. This living-room is in reality three rooms in one, as a study of the plans will show. There is the living space proper centred about the fireplace, the dining space communicating directly with the kitchen, and the library alcove or working space. The entire area of the living room is too small for these parts to be separated by partitions, but by having different activities definitely allocated to different sections of the room, the most flexible use of the space is secured. At the same time the entire room is available for dancing.

This house has no cellar and no attic, omissions which are dis-

JOHN C. B. MOORE, Architect and Exhibitor

S. CLEMENTS HORSLEY & R. C. WOOD, Associated Architects

GILBERT ROHDE, Designer of Interior and Furnishings

MARY P. CUNNINGHAM, Collaborating Landscape Architect

tinct economies in themselves. A laundry opening from the kitchen holds laundry trays, heater, hot-water heater, and maid's closet, and provides passage from the kitchen to the front door.

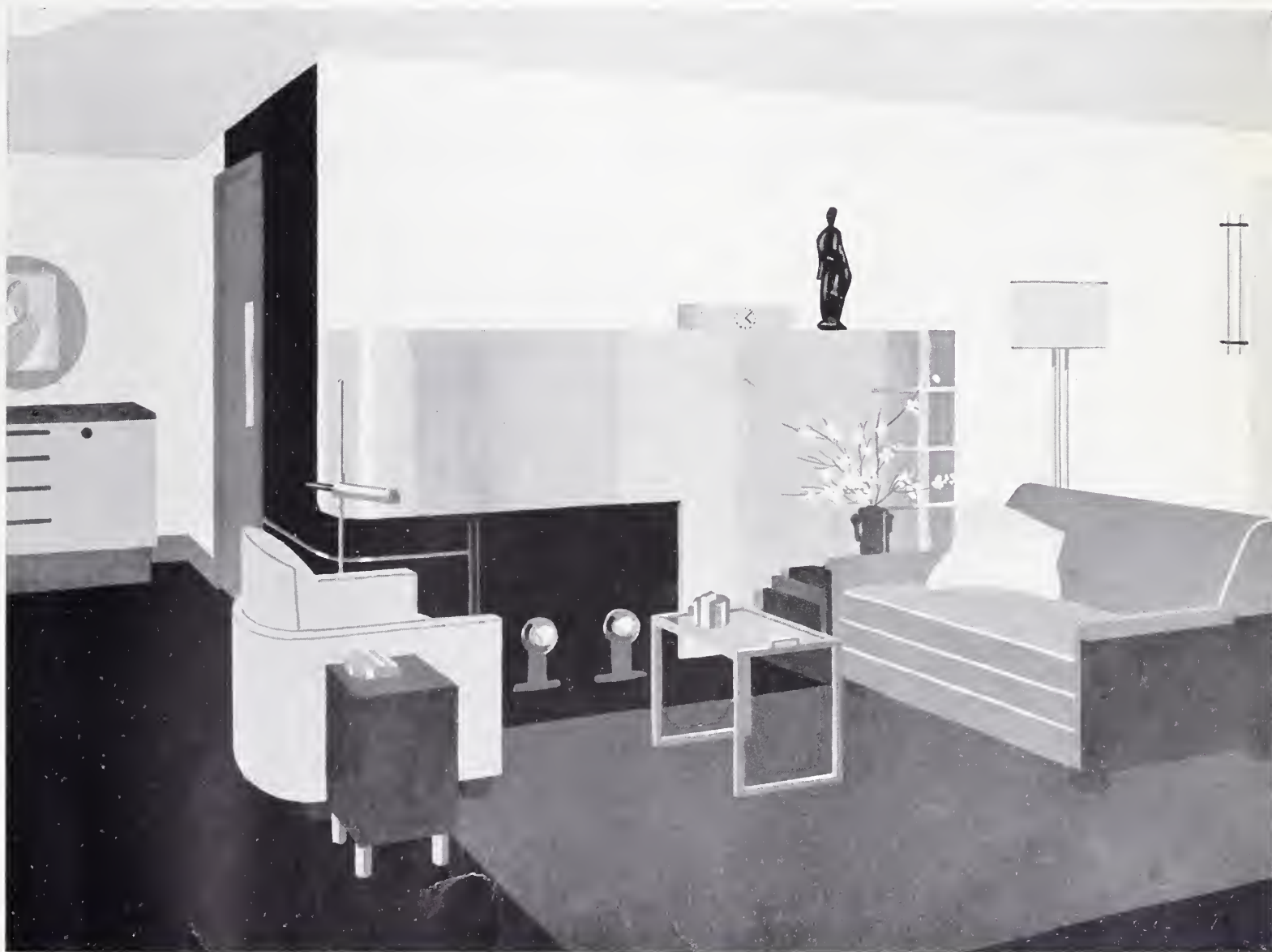
The heating is warm air which is propelled by a fan to various rooms, filtered and recirculated. A large room at the left of the hall provides storage and also a covered entrance to the garage. Opening from the hall also are a coat closet and a lavatory.

Upstairs there are two bedrooms and a connecting bath with dressing-rooms. These bedrooms open on to a terrace, partially covered, which can be made further livable by means of screens and awnings. An additional room and bath can be built in part of this space if desired.

The planting of the house, designed by the architect in collaboration with Mary P. Cunningham, Landscape Architect, and carried out by the James Owen Nurseries, demonstrates rather a new idea in this field. In the first place it shows no touch of the romantic, for nowhere is Nature allowed (*Continued on page 229*)



The colors used in the interior are modern in selection and disposition of large masses. Thus in the living-room the eggplant color of the linoleum is carried up to the curved wall at the left of the fireplace by means of a new, lustrous, canvas-backed material; the gray of the upholstery of the couch is repeated in the aluminum fireplace facing and on the door to the kitchen, and the primrose yellow of the pillow appears again on the wall behind the buffet and on the door to the laundry. In the bedroom shown, the walls have gray-violet-blue paper with floral design in a lighter tone, a gray carpet, and hangings of white





Dana B. Merrill

FRANCE HAS SOMETHING TO SAY

ABOUT THE KITCHEN

Holding the centre of the stage in this group of copper and aluminum are the bain-marie with four double boilers and the crêpe suzette stove and griddle at its right. The large oval platter, the casserole, and other cooking dishes are lined with block tin. A coffee server, fish moulds, and, on the rack, the baking dish with long handle and three gratin dishes all offer opportunities to the cook who likes her utensils decorative. Aluminum rack and fish moulds from Lewis & Conger, the others from Charles R. Ruegger, Inc.

THE EXPERIMENTAL HOUSE

By ETHEL B. POWER

The very small house is coming into its own these days as we orientate ourselves toward simpler things. Your small house by the stream, your hut in the ravine, your week-end cabin by the sea, may be, like the house described here, not sightly enough to have its picture displayed, but nevertheless so rich in the intangibles that it is worthy of record. We welcome descriptions of such places. — THE EDITORS



One of us is systematic and thorough. Thus it was that when we decided that we must have a vacation house on the North Shore, a deliberate and orderly search along every byway that terminates at the ocean's edge finally brought us to what the lawyer who drew the deed thereafter, even in casual conversation, referred to as the Locus. To the other of us, who believes that everyone has his place under the sun, this site was but waiting, like Cinderella, to be quickened into life by our signature. How else could it have come about that such a spot, which has nearly all the qualifications that one would specify if one were creating a site, remained available for a modest sum when every other foot of land along the coast was part and parcel of a large estate or held for a fabulous price?

Here was a strip of land, small to be sure, and shallow, but which included as its boundary the ocean itself. And what more permanently satisfactory investment can there be than part ownership in the sea? A portion of the surf, the tides, even of the winds and fogs is ours, and although our survey shows mean tide as our outermost limit, no one can dispute the eye's claim to the very horizon. Seen from the house, orange and buff cliffs with softened contours obliquely cut the horizon on the right; a breakwater, continuing a low neck of land and terminating in a lighthouse, meets the horizon line on the left, leaving a generous width of open ocean in between. This projection of land may have other purposes than to catch the colors of the setting sun, but to us this rôle is sufficient. Between this peninsula and a typical north-coast headland on our left, rocky and heavily shaded by a thick grove of oaks in its centre, is the entrance to the harbor of the near-by town. Here is a highway for yachts, schooners, Government boats, and small sailing craft of all kinds, a traffic that never fails to provide some detail of interest. Beyond our rear boundary is a marsh that thrusts the main road away a safe and silencing distance and provides a channel for a cooling breeze when the wind blows west.

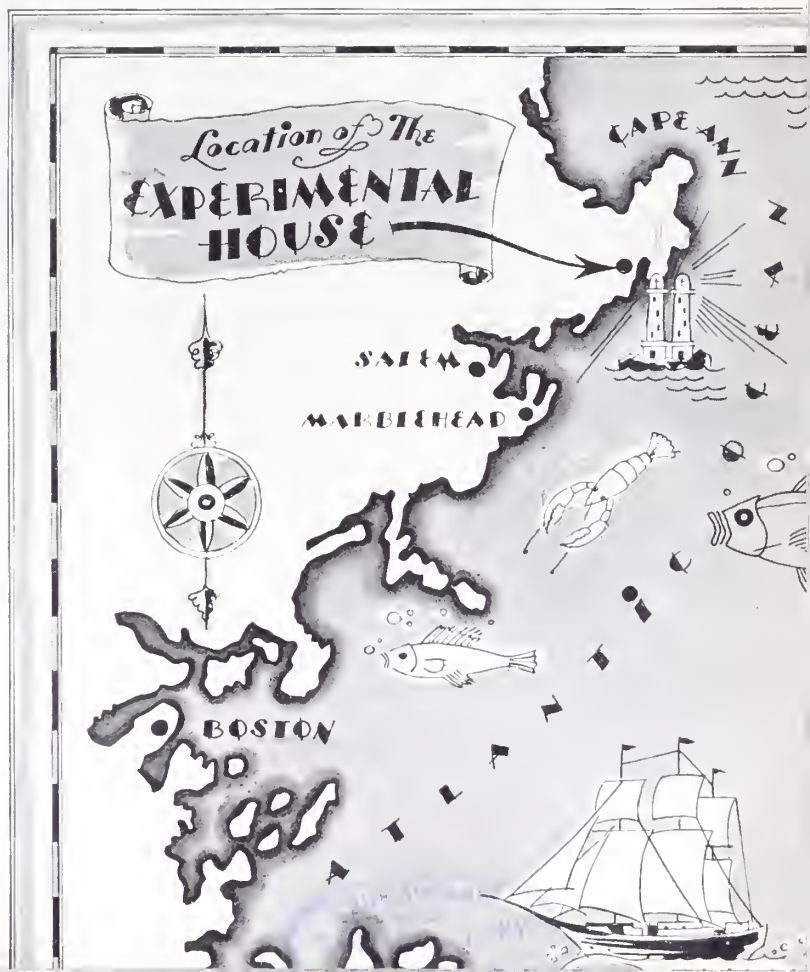
Now truth compels the admission that although the site had all these desirable assets, it had also one great drawback — its boundary on the right stopped just short of the widening stretch of land that lay between the cliffs and a right of way that ran across our property. And this was the spot *par excellence* for the house. This coveted piece of land was part of the many acres belonging to our neighbor, who had the reputation of never selling so much as a foot of them. On 'the Locus' was a house, or rather a shack, which was not only a gloomy, gray affair, but of the flimsiest

summer construction. With untidy yard and nondescript outbuildings, to our eyes it merely encumbered the earth. Our plans were soon laid. We would boldly approach our neighbor and seek to buy an acre of land. The shack we would at once demolish.

Since it was in the stars that the lot was ours, it did not seem at all surprising that our neighbor — soon friend and neighbor — was at once receptive to the idea. 'But you'd better leave the shack,' he warned; 'you may find a use for it.'

Then came the depression. But this ill wind blew a quickly recognized benefit. It preserved for our immediate use this shack, which, it soon became apparent, was to serve as our experimental house while planning the new one. We had not occupied it many days and nights before we discovered that although we lived in winter in a seacoast city, in reality we knew but little of the ways of the sea. Nor did we know for a certainty whether we wanted a house to commute to every night or one for week-ends only. What we discovered about our own desires and about the vagaries of the climate at the ocean's edge that should necessarily be reflected in the plan of any house built became valuable data. But first, we proceeded to make the shack livable.

To a coolly appraising eye, the building had no architectural merit whatsoever, unless indeed unassuming simplicity can be so credited. Since we became prejudiced in its favor, we have attempted to classify it as an unsophisticated bit of functionalism. But before our judgment was warped, we accepted it for the mere four walls and a roof that it is. Thus to bring it into the society of worthy habitations, of which it was to be temporarily a member, we determined to proceed inexpensively by giving it the distinction of conspicuous color. Paint is a great leveler-up. The building was small — we could afford to be positive. Now it is before me as I write, a resplendent, deep blue, exactly matching the ocean on a crisp, sunny, southeast day. And it is here to remind us, when the sky is overcast, of this blue glory of the sea. The walls under the porch, being more of the nature of an interior, are pure white; the porch ceiling a (Continued on page 226)





Photographs by Will Connell

NOTES FROM THE SOUTHWEST

This portale is a part of the old wing of the house in Santa Fe now belonging to the painter, Sheldon Parsons. Although some reconstruction work was necessary to make this portion livable, it has been done with such a sympathetic hand that none of the flavor of the old house is lost. The walls are adobe, as the softened contours attest, and have the typical feature of a painted base and painted trim. The brick paving at ground level, the peeled posts and round projecting rafters, or 'vigas,' the Mexican chairs, Indian pottery, and dried peppers are all characteristic features



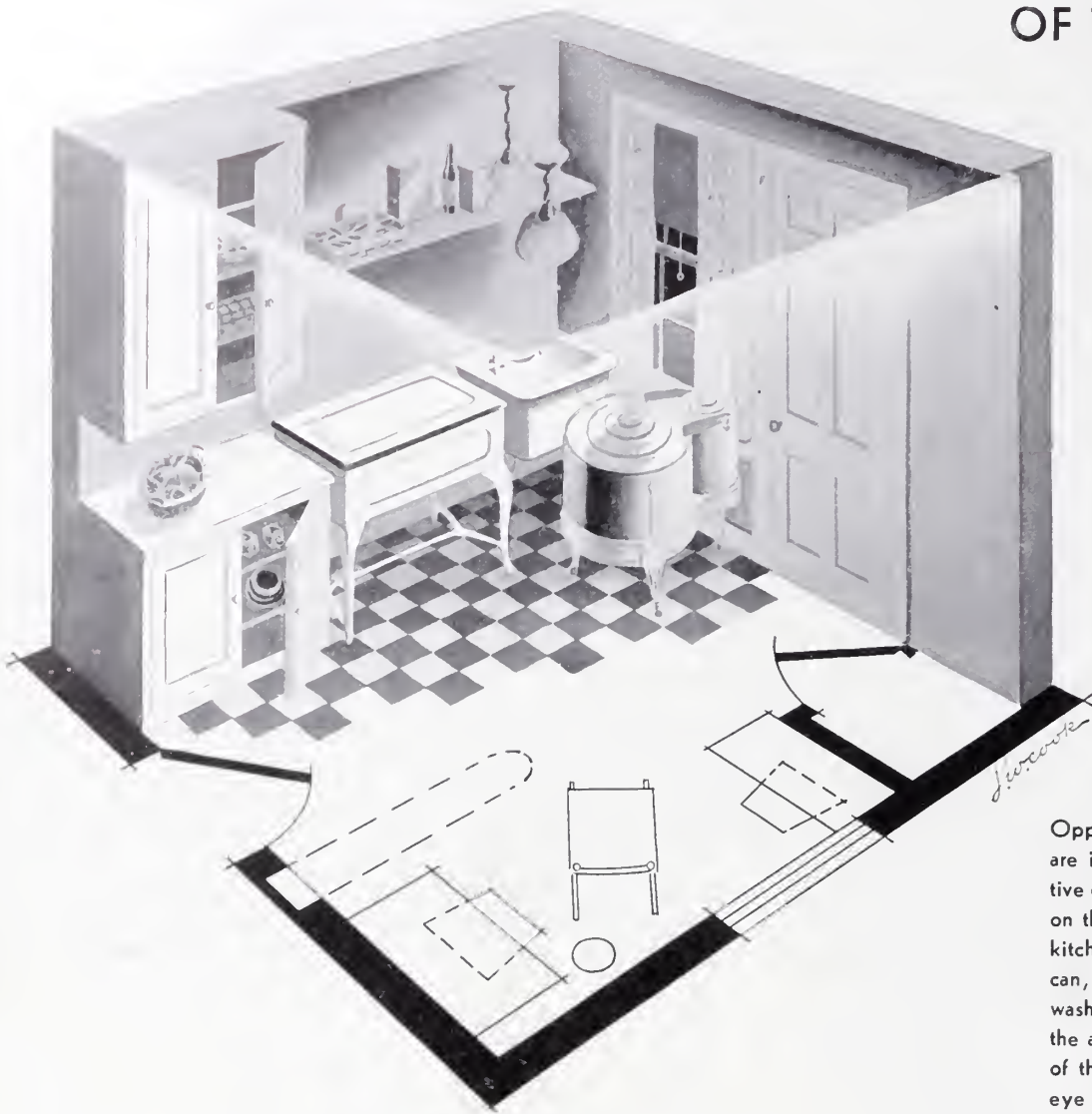
The room above in the house of the artists, Gerald and Ina Cassidy, pictures another common motive of the old adobe houses, the corner fireplace. This one particularly demonstrates the point that the Indians were so fond of this feature that, when the fireplace normally could not be a corner one, a wing wall was constructed, as here, to make it seem thus in effect. Its handmade quality and irregularity are essential and pleasing characteristics

The illustration below shows the main entrance porch, or portale as it is known locally, in the house of Mabel Dodge Luhan at Taos. The posts here have crudely carved capitals, and there is an interesting pattern of small saplings between the vigas, as can be seen in the illustration. The conical-shaped buttress at the corner of the ell recalls those of the famous Indian church in old Taos. It, too, testifies to the work of patient hands



THE ECONOMICALLY-MINDED WOMAN CONSIDERS THE PROBLEM OF THE LAUNDRY

By DELLA T. LUTES



Opposite corners of the same laundry are illustrated, the objects in perspective on one sketch being shown in plan on the other. As this room adjoins the kitchen, a woman doing her own work can, with the aid of the up-to-date washing machine and ironer, correlate the activities of the laundry with those of the kitchen. She can also keep an eye on the children, as there is a play table here for them, and a cupboard for toys. A closet in the corner for their coats is a convenience when they enter directly from the out-of-doors

That the general family laundering is to-day being done in the home, and that this custom will, for economical reasons as well as personal satisfaction, continue for some time to come, are pretty well-accepted facts. Women are to-day, as they have not been for many a year, economically-minded. And not for money reasons alone. As thoughtful students of the whole scheme of living, they feel a genuine satisfaction in making their personal contribution to the family income that women have not, in general, experienced since the days of our great-grandmothers. That this contribution may be made through organized effort and systematic method in their legitimate field, — the technicalities and details of housekeeping and homemaking, — instead of leaving the house and its multiple activities to uninterested agencies, is a decisive step toward the restoration of sound and healthful living.

Therefore, in looking over the laundering situation of the house already built, let us consider where the work can best be done. Fortunately, the manufacturer has so kept pace with present-day demands that this work can, if necessary, be done anywhere in the house, since the most modern type of washing machine, without other accessories, will perform all the various laundering processes — washing, rinsing, starching, and drying. However, if the family is a large one, and the washing consequently considerable, it is

obviously more convenient, and more in keeping with the modern trend of dignifying each household performance by proper orientation, to devote a properly located room to this special work.

The basement laundry has its drawbacks and hindrances. To place the laundry on the ground level and next the kitchen seems to us the best plan. Such a room need not be confined to one use. Many a formerly smug and individualistic room has been obliged to take on a communal air of late, and the laundry need be no exception. A combination of laundry and sewing-room — let us call it the 'valet-laundry' — or of playroom and laundry would perhaps release rooms elsewhere for other uses.

Where, however, for any reason, as in the case of a rented house, the ground-floor level is not available and the laundry work must be done in the basement or in the kitchen, then greater than ever is the need for the most efficient devices with which to accomplish the necessary work in the shortest possible time and with the least expenditure of energy.

Essential features for the laundry, wherever its location, are: running hot water, light, heat, ventilation, walls that reflect light and are easily cleaned, a floor that is not hard to stand on.

In the ground-floor, double-duty laundry the windows can be

arranged for cross ventilation, and also to afford light both to trays — if trays are considered essential — and to the washer. With the modern type of washer, which washes, rinses, dries the clothes, and empties itself all by electricity, regular laundry trays are not a necessity and a single fixture will do.

In the basement laundry the windows should open easily and wide. Artificial light is also a necessity, however. A main light should be manipulated by a switch at the head of the stairs, and other lights by switch rather than pull and chain, especially over the washer and trays. If the ironer is stationary, it also should be lighted, as should the ironing board.

Walls painted a light yellow reflect light better than white walls, and a flat paint better than gloss or enamel. A wooden floor covered with linoleum is easier to stand on than one of cement, and linoleum is more easily cleaned than either cement or wood. With the modern washing machine and modern methods of washing there is not the chance of slopping water and consequent seeping of dampness under the linoleum that there was with tub and board, or the less efficient washer.

If the laundry is a kitchen afterthought, a radiator for heating can

washing machine which combines capacity and safety, and an electric ironer that is sufficiently versatile to handle the general family washing, are all that is required. The electric hand iron and ironing board should be retained for small pressing, intricate accessories, and the occasional one or two pieces.

As to the type of equipment to select, certain definite points should be considered, especially in the washer.

1. *Capacity.* The large family will want the full eight-pound load washer. To get a smaller machine would be to frustrate the aim of saving time. Capacity also includes the versatility of the machine. To get the most from such a piece of equipment it should be able to do *all* the washing. That is, it should be one which will take care of the variety of sensitive fabrics found in every modern household (wools, silks, lace), and also of such more cumbersome articles as mattress pads, quilts, pillows, cushions, small rugs.

2. *An electric pump.* The filling and emptying of the old-time tub and the earlier types of washing machines were almost as tiresome a part of the labor as the back bending and scrubbing. With a hose for filling the tub from the faucets, and an electric pump which empties the tub under the same power as that with which the washing is done, every vestige of energy exhaustion is eliminated, and countless hours saved.

3. *Smooth-rolling casters.* Whether the machine is a part of a well-equipped laundry, or a labor-saving device used in the kitchen, it should move with such ease that a woman's strength is not called upon. The best of modern washers have rubber-tired, easy-rolling casters which make a change of position a matter of no consideration whatever.

4. *Safety.* This is a feature by no means to be ignored. Practically all manufacturers now provide wringers and washing mechanisms with instantaneous control devices. In the case of the centrifugal type of water extractor, the washing is packed into the container, the lid is closed down, and the water is extracted from the articles without further handling by the operator, through setting the container revolving so rapidly that practically all the water is driven out of the clothes.

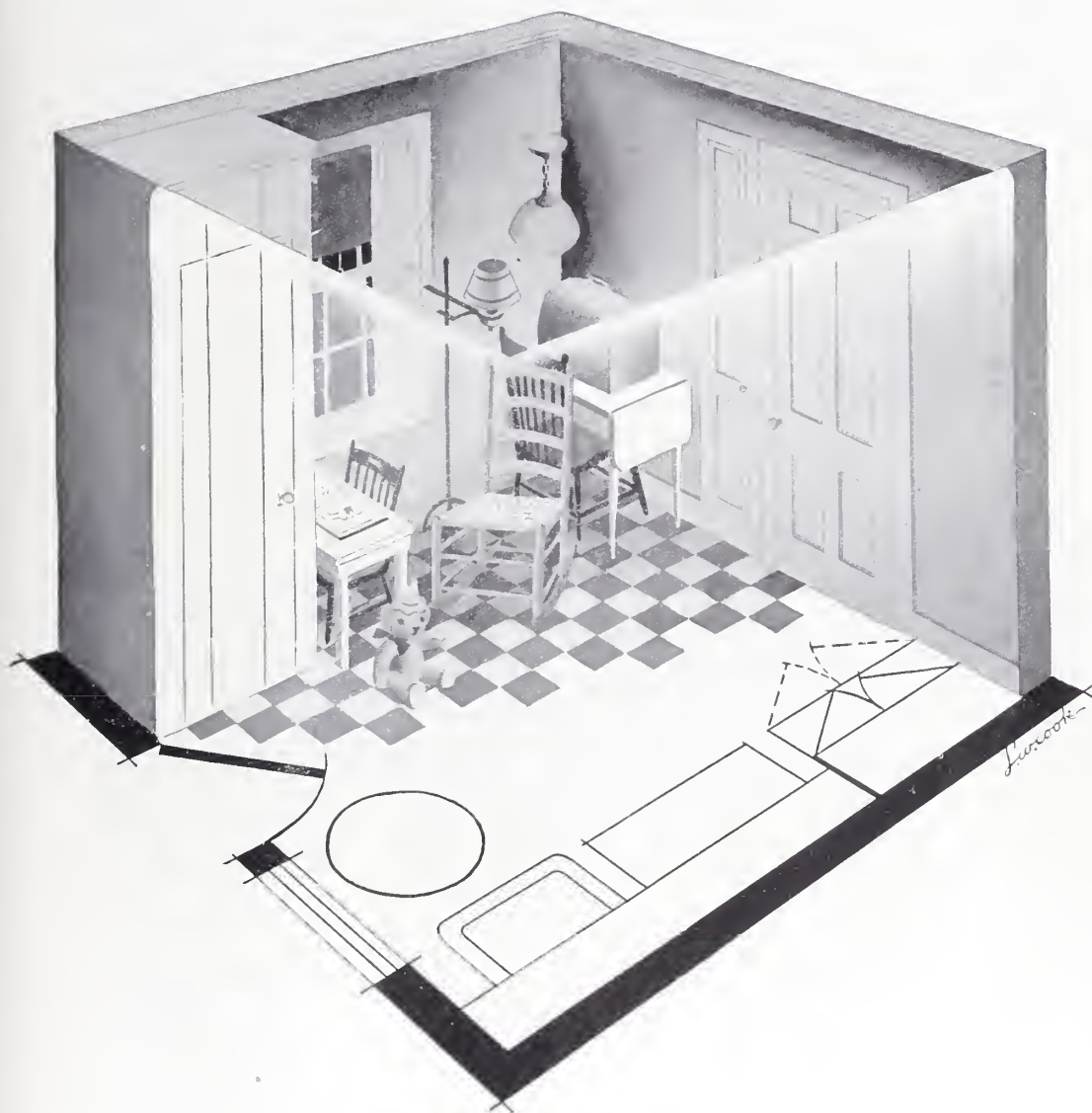
5. *Finish.* Appearance counts considerably in these days of beautiful housekeeping. Therefore we should choose a finish that is not only pleasing to the eye, but that can be cleaned and kept clean with ease. Discoloration, tarnish, and dullness are an offense to

be extended from the central system, or a small electric heater installed. Where space will permit, the so-called 'laundry stove' burning coal or oil will provide both heat and water if desired.

The list of equipment necessary to place the home laundry in the class with the modern kitchen, and to make of it a competent work-room suitable to what is expected of it, is short. An electric

the meticulous housekeeper, but nevertheless she does not want to use up time and strength in polishing or scrubbing.

Since the beginning of the washing-machine industry, various types of materials for tubs have been used. The first was, of course, wood. This was followed, as seems inevitable with most wooden devices, by metal, beginning first with galvanized iron, which has obvious disadvantages in (Continued on page 231)





ROOMS OF DISTINCTION

George V. Townsend, of O'Hara, Livermore and Arthur Baken, Decorator, and member of the American Institute of Interior Decorators. Webber and Spaulding, Architects

This farmhouse belonging to Mr. and Mrs. Eugene F. Clark offers a refuge for relaxation and recreation, high in the hills of California. The corner seat and benches save the room from too many chairs, and the bed of English country type serves as a davenport comfortably surrounded with books. Orange striped cotton fabric and green homespun give vibrant notes against the pine walls, and these colors are repeated in the curtains at the windows. In the owner's bedroom, the bunks have spread and curtains of toile which are lined with chintz in an old-ivory pattern on a lacquer-red ground, and this lining is brought around the edge. The old brazier is used for heating

Photographs by George D. Haight



AWARDED THIRD PRIZE

In the Western Group

HOUSE OF ROSCOE THOMAS
PALMER SABIN, ARCHITECT



This house in Pasadena, California, awarded the Third Prize for the Western Group entered in the House Beautiful competition, was built on the site of an old farmhouse, from which the bricks for the walls were salvaged. These were cleaned and white-washed and have in consequence a very pleasant texture. The roof is of cedar shingles weathered, the doors and blinds are dark green to blend with the foliage of the oak. The rambling plan which permits such an individual exterior is well adapted to a family that entertains considerably, as the living-room and library are well away from the children's bedrooms on the second floor

Photographs by Wm. M. Clarke





BRINGING THE SECOND FLOOR DOWN TO THE GARDEN

RICHARD H. DANA, ARCHITECT

This house is built on the foundations of an old barn on the side of the hill. In planning the house, as it was found that a better view could be obtained from the upper level, the principal living-rooms were placed on this floor. The proportions of the house express the low-studded first floor and higher second floor, and the long second-story windows and iron balcony with double stairway to the garden further show a skillful adaptation of house to site. These three windows all open from the living-room. On the lower floor, facing the garden, are a flower room and an informal sitting-room where the owner, Mrs. C. S. Ward, arranges flowers, does her writing, and can make business appointments without interfering with guests who may be in the living-room upstairs

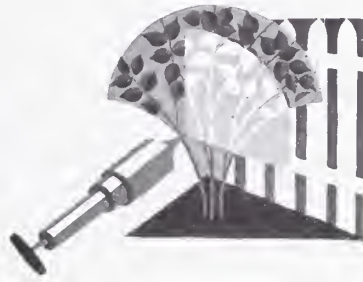
Photographs by Rich



To do in the Garden this month

BY MARY P. CUNNINGHAM

M A Y

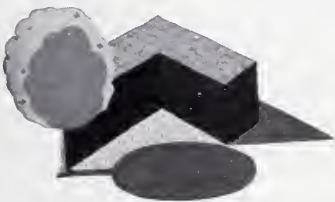


Leave the evergreens until the end of May if necessary, for they are still dormant

Plant deciduous trees and shrubs as soon as possible. Try out the new lilac honeysuckle (*Lonicera syringantha wolffi*) for its exotic fragrance; Redvein crab (*Malus niedzwetzkyana*) for its beautiful apples, red inside and out; the new hedge privet (*Ligustrum lodense*) for its interesting dark semi-evergreen foliage more hardy than California privet

Thin out sweet peas to 4"-6" in the row and stake 6'-8' high. Top-dress with wood ash

Plant for Decoration Day. Good permanent plants in bloom at that time include flowering dogwood, azalea, Hugonis rose, hawthorn, flowering crab apples, daphne, forget-me-not, myrtle, ground phlox, Japanese spirea, and *Viburnum carlesi*



Prune late-blooming shrubs such as hydrangea and Althaea. Prune early-blooming shrubs such as lilac, deutzia, spirea, and mockorange by cutting branches for forcing in the house

Plant perennials all through May. Set crowns as they were in the nursery and plant firmly. Plant the new *Gypsophila repens rosea*, Korean chrysanthemum (pinky white for late bloom), pink phlox Miss Lingard, Viola Maggie Mott (larger and rounder than gem types)

Plant annual seeds outside. In the trial garden use *Lychnis Blue Bouquet*, *Verbena erinoides* (lilac, sows itself prolifically in sandy soil), *Matthiola bicornis* (inconspicuous pink flower, but deliciously fragrant in the evening); red flax; new dwarf sweet alyssum

Plant the rock garden until mid-May. Plant wild cyclamen for August interest. Use well-drained alkaline soil and some leaf mould



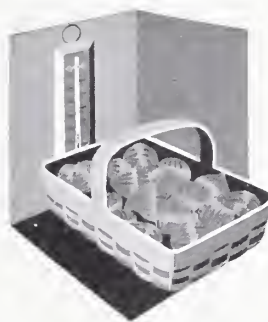
Organize the programme so that important events will not be overlooked. May is the busiest month in the garden

Plant lilies, especially *Lilium henryi*, *L. testaceum*, *L. regale*, *L. speciosum*, *L. auratum*

Prune evergreen hedges if not already done

Do not prune grapes or they will bleed. It is too late

Prune roses, but know your rose before you start, for different kinds require different treatment. A moderate pruning keeps three to six canes with five to seven eyes on each. Read *How to Grow Roses*, by Pyle, McFarland, and Stevens



Dust rose bushes with Massey dust or its equivalent for mildew and black spot, especially before and just after a rain. Remove suckers from the stock as soon as they appear. The suckers have more and smaller leaflets

Spray apples and other fruits with arsenate of lead for codling moth and curculio when the petals fall and three weeks after. The trombone sprayer used with a bucket shoots 20 feet, is easy to handle and cheap

After bulbs finish blooming, lift, cure in an inconspicuous place until leaves turn yellow, store in a cool dry cellar, and replant in October. If they must remain in the garden, even though unsightly, do not cut the leaves until they turn dry and yellow

Cut the lawn twice a week. Grass grows fast in cool weather. Put the clippings on the compost heap

Spray evergreens infected with spruce galls with any miscible oil, especially on the ends of branches

Spray with arsenate of lead for elm-leaf beetle, gypsy moth, and tent caterpillar

Spray with arsenate of lead (2 teaspoonfuls to 1 gallon water) for iris borer, which hatches in May

Divide hardy asters and top-dress with wood ash for better bloom

Feed Darwin tulips with dilute liquid fertilizer when the buds are formed

Weed and cultivate the garden. Weeds pull easier now than when established

After mid-May start tender annuals such as cosmos, Salvia, and such, also bedding plants and summer bulbs, though these may be left until June

Plant blue flowers for honeybees and brilliant-colored for moths and butterflies

Plant some herbs, for they are in high favor this year. The names are fascinating, but not all are good. Include some germander for an edging which can be clipped and is almost evergreen. The most useful herbs are mint, sage, thyme and lemon thyme, winter savory, pot marjoram, tarragon, fennel, and sorrel. If you go in for decorative vegetable gardening, read *French Market Gardens*, by John Weathers. Also get some of the little yellow plum tomatoes

Continue to spray larkspur, Chinese larkspur, phlox, and hollyhock every ten days with Bordeaux mixture (5 teaspoonfuls to 1 gallon water) or sprinkle the dry powder on the leaves. Try to get it on the under sides of the leaves

Renew pinks which died last winter. Small compact plants make better borders than field-grown clumps. *Dianthus plumarius* has still no peer as an edging

Sow seeds of gourds in late May or early June in sun and in light loam enriched with very old stable manure. Sow ten seeds to a hill where they are to grow, for they do not transplant. Provide some support. They grow 10' high

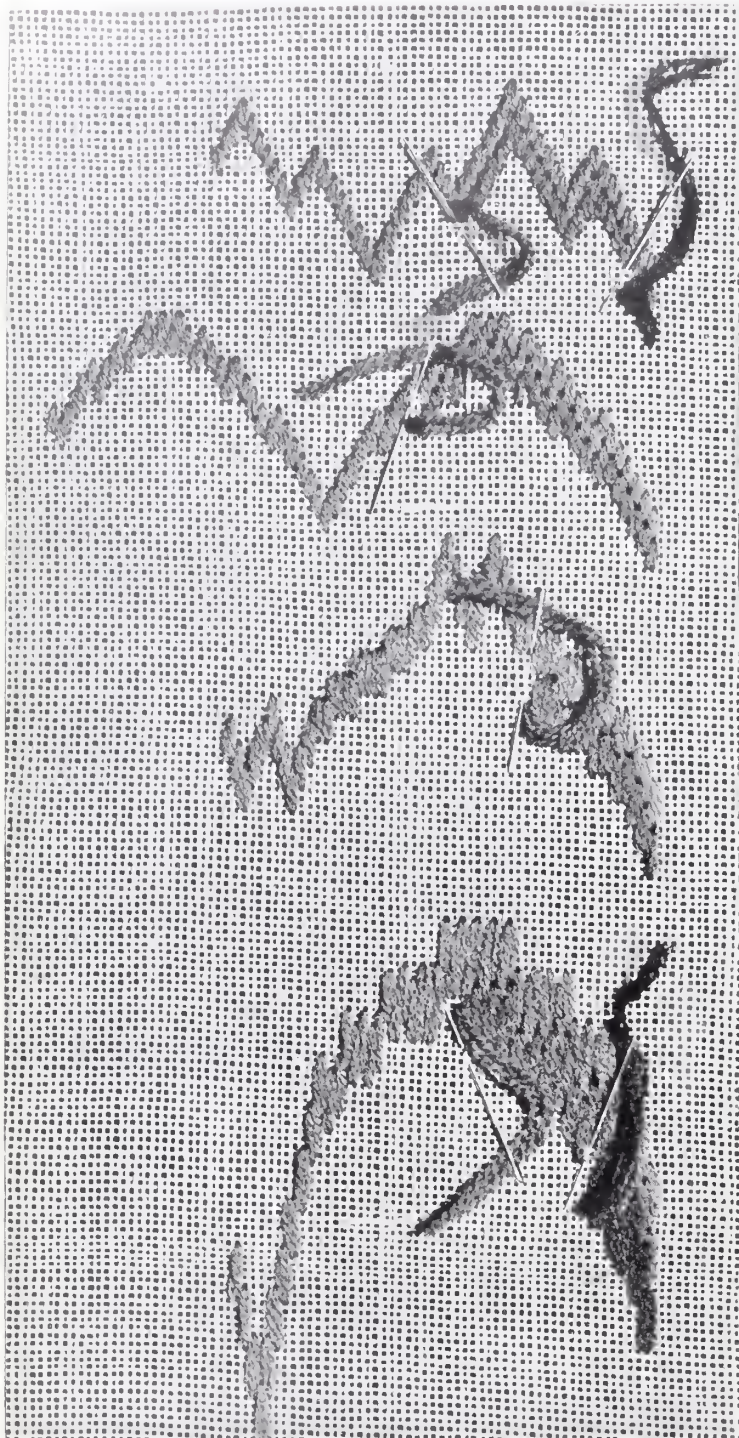
Plant sweet cicely (*Myrrhis odorata*) as a companion crop with bulbs for its good foliage. It stands part shade

After danger from frost is past, set seedlings outside and plant seeds of perennials in cold frames



BARGELLO WORK

By CHRISTINE FERRY



leisure hours of many generations of needleworkers have been spent in its execution is sufficient proof that it is both fascinating and easy to do.

Single-thread linen canvas counting from sixteen to twenty threads to the inch is used for Bargello work designed for upholstery purposes, and the stitchery done with three threads of crewel wools threaded into a long-eyed tapestry needle. Since the work is unpadded, the background material must be completely covered by the stitchery and should be stout enough to hold its shape without drawing while the work is being done. The canvas used professionally comes from France, is thirty-six inches wide, and retails in the neighborhood of four dollars per yard, but there are no better crewels than those manufactured and dyed in a wide range of coloring in our own country.

← **PATTERN 1.** This shows a characteristic arrangement of Florentine stitch, done in sequence over four threads and under two. When the stitches follow in sequence, either up or down, the line shapes into sharp peaks, the heights of which may be regulated to suit

← **PATTERN 2.** To flatten the angles, the line of stitches takes an occasional backward step and then proceeds onward, straightening the top with three forward-and-back stitches before starting downward

← **PATTERN 3.** A variation of the Florentine stitch, worked over six and under three. This is a bolder design and develops more rapidly. It shows reverse curves produced by laying groups of parallel stitches by the forward-and-back method described in Pattern 2, in clusters of two, three, and four, and then reversing the count as the line continues, terminating the movement in double peaks between the scallops

← **PATTERN 4.** This, worked over eight and under two, forms deep scallops which may be separated with one or more slender peaks. The graduated blocks of stitches, three, five, seven, and nine in number, are made by the forward-and-back method given in Pattern 2

The Bargello work so much in demand for the upholstery of fine pieces of furniture is a canvas embroidery done with an upright stitch which proceeds horizontally in zigzag or undulating rows across the surface to be decorated.

Originating in the days of the Italian Renaissance, in common with other arts of the period, it later found its way into neighboring countries, and we have, therefore, historic precedent for its use in connection with various types of cabinetwork. It seems to have been popular with English gentlewomen and consequently we find many examples of it among the possessions of our Colonial ancestors. It is decorative. It is durable. And the fact that the

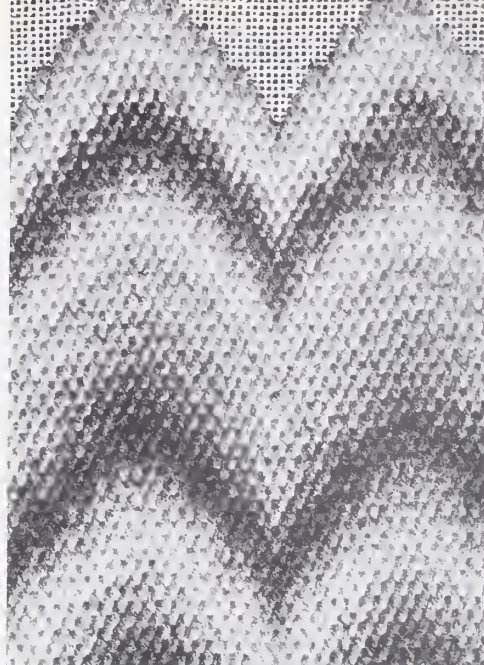
Bargello is done by counting, the texture consists of parallel rows of stitches which meet one another in the same spaces, and the pattern is established by the rhythmic movement of the rows and the manner in which they step up and down to form little peaks and hollows across the fabric. As the eye becomes accustomed to the canvas, the needle is guided to its proper place with little, if any, counting of the background threads. The stitch can be worked from right or left with equal facility and either away from or toward the worker without turning the canvas.

With the exception of the Medici pattern, — referred to later, — the patterns illustrated are done in variations of the Florentine stitch, with which Bargello needlework is usually developed.

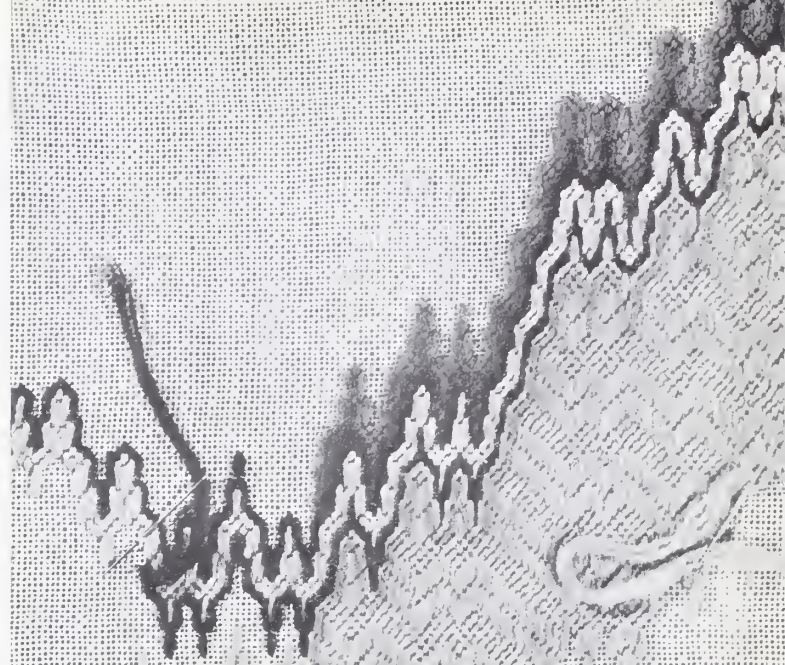
Over four and under two threads of the canvas ground is the rule of the Florentine stitch proper. It is worked by laying a perpendicular surface stitch over four threads, either upward or downward, in the same line of spaces, and passing the needle diagonally under two threads to the next line of spaces on either right or left, according to the direction in which the work is moving, the needle pointing downward while making this short diagonal stitch when the line movement is upward, and pointing upward when the movement is downward. When starting a length of yarn, draw it



A



B



C

through the canvas from the back, leaving a short end to be covered and held with succeeding stitches, and fasten off by running the yarn along the back under work already done.

In developing a textile by any one of the four patterns illustrated, each succeeding row of stitches is worked exactly like its predecessor and, as a usual thing, each row differs from the next in color value, shading either to light or to dark in the development of the bands of color which move across the canvas. Any desired color scheme is possible, blending the different hues into one another or arranging them in kaleidoscopic effect.

Sometimes the pattern is developed in narrow bands of hues complementary to one another, each one shaded from dark to light in successive rows, the darkest shade of the second color following the lightest of the one preceding, as in Sample A.

Or the coloring may be more subtly related and developed in analogous hues of less intensity, which grade gently into one another. Sample B is a nice example of this style. Starting with dark blue, it shades through five different tones or values to one so subdued in intensity as to have almost the appearance of light gray. Then, starting with light blue-green, the shading deepens row by row, finishing with a dark green corresponding in value with the first row of dark blue. Next the shading passes through various greens which show more yellow than blue in their blend, ending with a neutral grayed green from which the shading passes from light to dark and back again through the olive greens, from which point the blues again take up the color sequence.

The Medici pattern (C), so called because used in the development of an upholstery in the Bargello Museum bearing the three-plume red crest of the Medici family, combines black and white

with shades of yellow and green in the development of the original textile. This pattern, in reality Hungarian Point, combines long and short stitches in each row, but, unlike the Florentine, repeats itself every fifth, instead of every other, row — a method which makes possible a very subtle intermingling of color.

Before undertaking a piece of Bargello tapestry for upholstery purposes, a pattern should be made of the surface which it is desired to cover and the outline marked upon the canvas, so that the arrangement of the stitchery pattern can be planned to the best possible advantage. After the embroidery is finished, then comes the process of steaming and singeing before the textile is ready for the upholsterer. But this, like the selection of patterns, is something best done under skilled professional guidance.



Photographs by Davis Studio



The design (A) above is a characteristic type in Florentine stitch, combining shades of rose, blue, yellow, green, and purple. In the next design (B) the lines are less acute and analogous colors are softly blended. The design (C) on the right shows the four pattern rows of Hungarian Point, known as the Medici. In this the pattern repeats every fifth row. The furniture illustrates appropriate uses of the designs shown. The chair is done in Medici pattern, the bench and stool in Florentine. The stool is from the Craftsmen's Guild, the chair and bench from the studio of Mildred Mowll



PLEASE TELL ME

Q. I am writing you for suggestions for painting my new house. The house is Colonial, of the story-and-a-half type, similar to the one at the top of page 253 of your October magazine. I am planning to paint the house white with green-stained shingles and blinds, and I should like your advice about the windows, screens, and storm windows. Shall I paint them green or leave them white also? Would you suggest putting hinges on the blinds or securing them fast to the house?

A. In a house of this character we think you would be much more contented with a roof weathered brown in color rather than green. A green roof not only is not characteristic of this type of house, but definitely limits your color schemes.

Whether the sash and muntins of your windows are painted white or black depends upon the size and shape of the window openings and whether or not you wish to increase the apparent amount of glass or decrease it by making the divisions important. White on sash and muntins would give the same effect as shown in the picture, whereas the dark ones would emphasize the over-all size and shape rather than the individual divisions. We should paint storm windows to match the other windows, also the frames for the screens.

Your color scheme of white with green blinds is quite satisfactory, and we should be tempted to use green on the door, but given a weathered roof, you can use blue, maroon, or one of any number of colors to accent these two points. Whether the blinds are hinged or secured fast to the house depends on whether or not you will ever want to close them as protection against the sun. However, they should be arranged so that they can be easily lifted down whenever repainting is necessary.

Q. We live in a weatherboarded house which has a roof of wooden shingles. The roof is twenty years old and has begun to leak. Evidently we shall have to replace it soon with a new one. We believe a wooden roof is most suitable for this house, but are concerned about the fire hazard which we feel such a roof presents. Are there wooden shingles obtainable which have fire-resistant qualities? Or will you suggest a fireproof roofing material which has a similar appearance to wooden shingles?

A. We are sorry that we do not know of a fire-resisting wooden shingle. It is quite possible, however, to reroof the house with wooden shingles and then use a brush coat of a fire-retarding stain over the entire roof. Another suggestion would be to use an asbestos shingle, grained to resemble wood. There are various types of these shingles on the market; they are however, considerably heavier than wooden shingles

and should be used only if the roof framing is strong enough to carry them. A third suggestion is to use an asphalt shingle. There is one which has a wide butt and which therefore casts the heavy shadow line obtained with the wooden shingles, but the surface is, of course, such as one would find in the regular asphalt shingles.

Q. I have recently bought an old farmhouse in New Hampshire. The floors are hand-hewn boards of pine of uneven width. They have been painted many times, but in front of the sink and stove the paint is entirely worn off. I am told the boards are 'split grain,' whatever that may mean, but I do know that the worn places splinter. I could n't use linoleum if I wanted to (which I don't), as the boards are face-nailed. How can I make this floor attractive and easy to keep clean?

A. We have discussed your flooring problem with a local firm of flooring dealers and their suggestion is to remove the boards in the worn spots, turn them upside down, build up the underflooring with thin veneers until you have a solid base, and re nail the boards in place. In this way, you will have an entirely new surface to work with, of exactly the same wood as the rest of the floor, which can then be refinished to match it. No doubt the underside of the old boards will be rough, but they can be hand-scraped smooth.

Q. Will you kindly advise me whether there is any preparation for improving the appearance of ordinary red brick? I have such, used in a patio, which always look gray and grimy, even more so when scrubbed. Can they be restored to their former color or can they be painted or glazed in any way? I also have fifty steps of brick. I have been advised to use an acid, but have noted no improvement.

A. We know of nothing for improving the appearance of brick when a bad color was used in the first place. We should be tempted to whitewash the brick in the patio with a white or tinted whitewash, or paint them with a paint similar in effect to whitewash. As for the brick steps, probably nothing can be done about them if scrubbing with a 10 per cent solution of muriatic acid and a good stiff brush does not help any.

Q. I have a problem in regard to some walls which were originally sand finish, but have had several coats of Alabastine, until they have taken on a smooth finish and the Alabastine is inclined to pop off in places. I should like to paper these walls. Can you tell me what sort of sizing or glue could be used so that I might apply paper over the Alabastine without having it come off in a short time?

A. It will be necessary to remove all the Alabastine before you can ever have a satisfactory papering job. This can be done by washing and scrubbing down the walls with water and a stiff brush. You will then get down to your original sand-finished plaster, which, however, must be smoothed over before you can paper successfully on top of it. The easiest method of doing this would be to apply a coat of any plastic paint, troweling it smooth and sandpapering it when dry. The wall can then be treated as an ordinary plaster wall, sizing it and applying the wallpaper. Instead of the plastic paint, a skim coat of plaster can be applied, but this would take longer to do.



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TOMATO KETCHUP



ONE OF THE
57

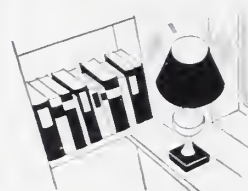
THE LARGEST SELLING KETCHUP IN THE WORLD

A ROCKPORT RESTORATION

Continued from page 201

crushed white clam shells of the walk is set a breakfast table, where one may eat in the morning sun facing a blue Della Robbia plaque on the office wall. A miniature rock garden fills one of the fence corners.

From the covered walk we enter the dining-room. This was formerly the kitchen and is the oldest part of the house, probably about two hundred years old. After removing first wallboard and then plaster, the old hand-hewn beams and smoke-stained pine boards that make the present ceiling were uncovered. The fireplace was also discovered under a plaster wall, and eight coats of paint were removed from the dado before they got down to the natural pine which it is to-day. This dado was responsible for a change in the remodeling plans, for when it was found that there was one pine board fifteen feet long and nineteen inches wide, it was decided that it must be preserved intact and the door to the kitchen cut in another wall. Above the dado the deep yellow wallpaper and tomato-red monk's-cloth curtains at the windows give warmth to the room. The sheathing around the fireplace matches the old pine in the room so well that the layman would never suspect it was not the original. Among the many antiques that have been collected for or given to the house are the old andirons which formerly stood in this very fireplace and are now home after years of exile. Colored glass in rich tones of blue and purple stands on narrow shelves in the windows and sheds a soft glowing light through the room.



ROOM FOR ONE

At the right of the chimney a door leads into a tiny bookroom scarcely larger than a closet. This was the 'sink room' in the old days and did not even boast a window, for the one shown on the plan was added, as well as many convenient shelves and little cupboards. There is just enough room for one person to sit in this secluded and unsuspected refuge.

The kitchen and servant's room were added when the house was done over. The former is L-shaped and sheathed in horizontal pine boards. It is convenient and immaculate, as men's kitchens so often are. On the broad shelf of a yellow-mullioned bow window stand house plants basking in the sun, and shining utensils hang on the walls.

The tiny bedroom is raised one step off the kitchen and has convenient built-in cupboards as well as three windows all looking out on gardens. One might well envy the person fortunate enough to occupy such a room.

History tells us that a whole family once lived in the little bedroom at the head of the stairs and did their cooking in the fireplace which has once again been unearthed from under plaster walls. The floor here is painted a dull red, the woodwork a soft old blue. Window hangings of plum color are held by amber glass tie-backs. Two wooden clothes closets have been built on either side of one window, and a chest of drawers under the other one. Another bedroom has canary-yellow plaster walls with apple-green woodwork and soft old-blue hangings of floor length.

When the house was done over, the roof was raised in the back to allow for headroom and windows in the chambers and bathroom, which was made out of closet space between the two rooms. From these eastern windows one may catch the only glimpse of the sea. It seemed strange to the architects when they first found the house that there were no windows on this eastern side, but they have since discovered the reason. Although the house is on a hill and almost a quarter of a mile from the sea, during a winter northeaster the windows are covered with ocean spray, and they say you can taste salt on your lips when you go into the garden on such occasions.

It is with a feeling of envy for those who are fortunate enough to spend the year round in this enchanted spot that we leave it and walk back up the flower-bordered lane to the realities of the main street.

THE EXPERIMENTAL HOUSE

Continued from page 213

deep, clear, lemon yellow. The many doors are all blue. And what a background the house makes for the despised magentas in the flower world! Indeed, the gay heads of dusty-miller abloom all summer between the blue square balusters of the porch railing are one of the minor joys the house has yielded.

Our first entrance into the house, before it became ours, disclosed an interiorabby, dark, and dirty enough to discourage our crusading intentions. A small, square living-room with walls of beaded sheathing varnished a dark, reddish brown; two bedrooms, ditto; a small room presumably used as a dining-room, likewise the same; and a kitchen painted dark green completed the first and only floor. The kitchen had a rusty coal stove and was equipped with a single shelf. It is difficult now to believe that a mere riddance of the furniture, which, with the exception of two bureaus, qualified only as junk, a thorough cleaning, and then a whitewashing of all the walls, except the kitchen, could effect such a transformation as was accomplished. With such a clean and shining shell, it then became possible to see the merits of the plan.

There were five rooms, — now four and a bath, — with the two bedrooms opening directly on to a screened piazza that in common summer-cottage fashion ran across the front of the house. This feature, commonplace as it is, has the great advantage of permitting free circulation in and out of the house by means of any room without the interference of a screen door. Curiously enough, this arrangement of bedrooms opening on to a screened gallery followed the plan that we had already determined upon for the house to be built; hence here was our opportunity to test its merits. These bedrooms, just large enough to hold the essential bed and bureau, and as shorn of ornaments as a monk's cell, seem now the very epitome of the perfect bedroom. Compact as cabins, and with indeed their own private deck, they give the impression of a perpetually benignly calm ocean voyage. But the view framed by their doors has nothing of the monotony of the stark sea. By night there is the intermittent gleam from the lighthouse; by day, the little inlet between cliffs and headland where fishermen steal in during the early morning hours to examine their lobster pots.

The colors inside the house are as primitive as those outside. The great advantage of white walls is that the smallest bits of pure color will register to their maximum value against them, and mingled all together they have the sparkling quality of the effervescent air. A comfortable chair or two, reading lights, a few modern Mexican prints, sufficiently furnish the living-room and do not displace the real decorations, which are the flowers. One bedroom has orange-red walls and a bureau; the other, intense yellow. Except for books, this is all. But it is the loaf of bread and the jug of wine.

And then there is the kitchen. One of us potters about the garden, which is all but a battle ground for woodchucks; the other busies herself among the pots and pans. Both the garden and the kitchen have become our own experimental laboratories; our laboratories where notes aplenty are recorded. What are the best plants for longest and brightest bloom? What deep blue flower will replace our blighted *Delphinium chinense*? How perfect the local fish chowder? Which salads are improved by tarragon? These and other questions of moment are settled one by one. Of the garden there is not much yet to say. But the kitchen has reached a satisfactory conclusion. Its color scheme was determined by a readily available enamel ware of deep cream verging upon yellow with blue-green edges. The walls were painted to match the yellow, and the numerous counters were covered with oilcloth to match the green. Thus a satisfying color scheme was automatically arrived at. And since manufacturers' kitchen equipment, from wooden-handled spoons to stoves, have been so cooperative as to confine their green to this single shade, we could scatter this color about the room by way of egg beater, containers, potato mashers, *et al.*, with harmonious results, and need be restrained only by space. Since yellow and green necessarily demand some red, we painted the tin tops of the glass spice jars a vibrant shade of this color. And, *voilà* — a kitchen one does n't want to come out of.



PERCOLATOR AT HAND

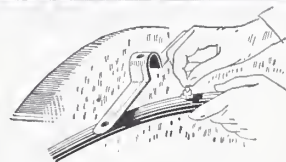
On cold days we eat our breakfast in a corner of this kitchen at a table set in front of the window which overlooks the ocean. From the second window, at right angles to this, we look upon the garage, another witness to the transforming power of paint and whitewash. Covered entirely with green roofing paper, this is a veritable shanty. Now, glistening white, even to its roof, and with large blue door, it does n't take much imagination to believe it a part of the Bermuda landscape. A set of shelves at the right, under which the table fits, holds electric coffee percolator and toaster, and without rising from our seats we can remove the bacon from the stove behind. We are learning much about model kitchens. We are also learning something about the lowest common denominator of living. To cook one's own food; to step firmly upon the ground with a low-heeled shoe; to be indifferent to time and out of reach of the telephone; to be in fact the disposal only of one's own whims, is to experience what is often enough raised in song and story, but which means little until it is practised.

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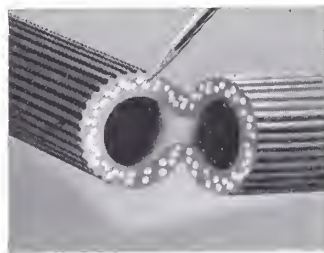
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Designed by Paul F. Watkeys, Architect

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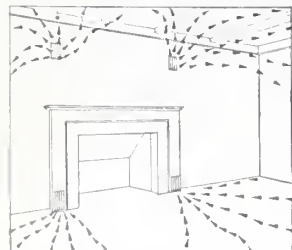
This fireplace CIRCULATES heat

CHILLY Spring and Fall days—delay the opening of your summer home, make you close it when you would like to stay on. Damp days too, even in mid-summer, make you shiver. The ordinary fireplace won't keep you comfortable—that you know. But the Heatilator Fireplace will. The Heatilator works on the same principle as a warm air furnace—it *circulates* the heat—spreads it out over the entire room and those adjacent. Blots out draughts and dampness. Actually adds weeks to your summer season.

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The first lesson then that we learned from our summer in the experimental house was this: we should be happier with a much simpler house than the one we had originally planned. The satisfaction of the least possible responsibility and the reduction of possessions to the minimum consistent with comfort and the amenities were soon established. So likewise was the fact that what we really desired was a vacation house for week-ends, a play house, and not a servant-run establishment. The pleasures discovered in a self-operating mode of life were not to be gainsaid. This our trial summer demonstrated conclusively.

The next vital discovery concerned orientation. We had planned the new house to face the ocean, with all its living-rooms and porches on the ocean side. What we soon learned was that on a large number of days the breeze from the ocean is too cool to permit sitting out of doors on an eastern terrace. Hence it was evident that a porch on the lee side, away from the prevailing sea breeze, was essential. This porch would also be the coolest spot on the very hot days when a west land breeze reduces the ocean to impotence.

Our trial period is not yet ended. Undoubtedly we shall learn many more important lessons which will need to be incorporated in the final plan. But above all, we know this. The experimental house will not be demolished by us. Like a mongrel cur, it has worked its way into our affections and justified its place under the sun. Already it has a long list of applicants offering to adopt it.



VENTURE IN A PENTHOUSE

Continued from page 206

stripes of black moss edging. The armchairs and chaise longue are covered with wool felt in an odd shade between apricot and copper, finished at the seams with black moss edging, and having unique antimacassars of black leather which are stitched in with the black binding at the top of the chair and thus held firmly in place.

A pair of delicate nut-brown Biedermeier consoles hold white pottery lamps, and other lamps are of beautiful white alabaster, with a cream shade decorated with a bronze and gold twisted rope, and black tôle with a black shade decorated with a classic wreath in gold. There are rows of colorful books on brown shelves, ash trays of brown porphyry and of copper, with here and there a box or photograph frame in scarlet leather. The tones of the room are all in taupes, the out-of-door russets, browns and mellow woods, which a man likes. This room is a two-purpose room, as are so many in New York apartments, and the closets are ingeniously arranged to house Mr. Grosvenor's wardrobe, with every appropriate shelf, hook, and hanger, and with decorative brown-and-cinnamon edging to the shelves to offset a too utilitarian appearance when the door is left ajar.

Opening out of the rear hall are a pair of bathrooms, done alike in cream and black, with harmonious arrangements in shower curtains, linens, and accessories. Beyond is the master bedroom in dove grays and white, with pale ivory lapin cloth for the bed coverings and the drapery for the dressing table, which is shirred very full. The long window draperies over white are also made of this same material.

Life in this apartment must be a gay adventure, and we cannot help picturing it to ourselves as an excellent setting for a brilliant comedy of modern manners.

Continued from page 211

ree rein. Instead, the planting is rigorously man-controlled and displays the same crisp, precise lines as does the house. Clipped hedges of privet form one of the main mass effects, and these, with the rows of flowers, carry out on the ground the marked horizontal lines of the house. For contrast and accent there are five Lombardy poplars along one side of the house. The hedges are interestingly placed to suggest boundaries rather than to enclose the lot completely. They thus make a less obvious and therefore more striking contribution to the picture.

The planting of the garden area at the rear is in a ribbon design with strips of grass, walk, and flowers in regular order and butting against a hedge which continues the line of the house. The flowers in these rows are all petunias, a single shade in a row, and ranging from white to light blue, to wine color, to purple at the house, where they contrast pleasantly with its primrose-yellow walls. In front, at the left of the entrance, are bedding plants, planned to give a succession of color effects. As these may be in pots plunged into the ground, their trim, neat appearance can always be maintained here as well as a succession of bloom. Thus all the planting reflects in its simple masses the character of the house, and in its detail of restrained color and texture contrasts pleasantly with the smooth areas of grass and the simple architecture.

Inside, the colors selected, both in their disposition and in their tones, are decidedly in the modern mode. In the living-room, for instance, floor, walls, and ceiling are considered as a unit. And the colors are applied to these three planes in such a way as to make one integral pattern. Thus we have the color of the eggplant linoleum which is used on the floor carried up to a portion of the walls, where it has both decorative and utilitarian values: decorative, because it breaks the monotony of the wall color in a pleasing way; utilitarian because it is used in a new material which is especially suited to curved parts. This material consists of a thin copper sheeting lacquered so that it has a highly lustrous surface and bonded to canvas. The walls otherwise are off-white and primrose yellow; the doors and surround of the fireplace are gray, and the ceiling off-white. On the floor in front of the fireplace is a large rust-red rug. Some of the living-room furniture will be of American walnut, other pieces being of maple in an almost-natural finish combined with a mahogany in a brown finish, forming a strong contrast between the two woods. There will be numerous points of design in the living-room furniture which will have that functional value so much a part of modern design. One of the features will be a flat-top desk arranged to house a portable typewriter in a really efficient and convenient manner.

The bedrooms are treated more conventionally and have walls covered with wallpaper. In the room illustrated this paper has a gray-violet-blue ground with a faint floral design in a slightly lighter gray. The all-over carpet here is in two tones of gray, the hangings are of plain white material, opaque to exclude the light, and the furniture is a dark reddish brown. The other bedroom will be furnished as a guestroom. The wallpaper will be a simple check in various shades of grayish peach, with ceiling, carpet, and woodwork in a darker shade of the same color. The furniture will be gray, with chromium-plated hardware in a dull finish.

It will be noticed that in this house, modern as it is, the fireplace is still retained as the focus of the living area, and this in spite of the fact that with modern efficiency in heating it will not be required for that purpose. Is this then an anachronism? Structurally, yes. But the designers of this house are careful to state that in planning it they have considered emotional values as real as mechanical ones. Says Mr. Rohde, 'Though it is generally accepted that our reactions to various forms, colors, and sounds are conditioned by habit, age-old associations cannot be easily uprooted. It is not likely that the sentiments we now feel toward the open fire will be transferred to the hot-air register. Only a slowly increasing awareness of the contradictions represented by the fireplace in a modern home will in time lead to its disappearance, and in that time such old associations as have survival value will have found other symbols.'

If old in sentiment, this fireplace is, nevertheless, extremely modern in design, since the entire fireplace facing is made of a single sheet of aluminum. The design exemplifies the modern designer's directness in the use of material, and his manner of making a single element of the design dominant. The unbroken plane of semi-lustrous metal is accented only by four highly polished strips of the same metal, forming that contrast of textures which is again typical of modern work.

Cooperating with the architects in the building of this house are the following firms:—

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Right: A Korean chest, a brilliant red lacquer chair of Chinese origin and a gorgeous tiger skin give great interest to the entrance hall.

Below: The spacious living room where a colorful Persian rug and three African tiger skins are strikingly set off by the richly waxed floor.

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Copper Sheetting for 'Merimet'	American Brass Co.
Lighting Fixtures	Cox, Nostrand and Gunnison
Rugs and Carpets (designed by Frances T. Miller)	Aird and Watson

HEMEROCALLIS

Continued from page 209

sorts, but no garden needs the whole dozen. One or two orange sorts are enough for June gardens. They compete with the dark yellow tall bearded iris of this season.

When July Fourth appears there open the first flowers of tawny daylily (*H. fulva*, or *H. disticha*). This has long been cultivated, and old gardens and deserted fields of the Atlantic states are lightened by great patches of the brown-yellow in the heat of summer, at the height of four feet. This plant has wide leaves, the clump very loosely built, enlarging rapidly. The root habit, color, and date of bloom make this a distinct species. There is no odor at all to the flower—quite in contrast to the other species. There are other peculiarities. There is practically never any seed (the root system takes care of proper increase), nor will it readily take pollen of other species and make good seed. But there are some hybrids, and these give dark bronze and blackened reds. They are not yet released for sale. There is a double form (var. *kwanso*), like several flowers piled together. It has no special beauty, but it cannot close at the end of its appointed day, so the double variety has a very long period of bloom, well into August. There is a form of this with white variegation to the foliage, but in poor soil the leaves become green. Any named or unnamed variety with rather dark or bronzy reds, the foliage wide, the roots rather ambitious, is a seedling hybrid of this species. Try *Europa*, *George Yeld*, *Maggie Perry*, *Mikado*, and others.

Last of the six to be named here, and by far the most remarkable in color and size of flower, is orange daylily (*H. aurantiaca*) with its variety *major*, the latter being the more common. It has wide foliage, a compact clump, very stout stems four feet tall, with huge trumpets of soft orange in mid-July through August. This has been hybridized with all the other species, and any daylily blooming in July or August with soft orange colors is sure to be from this species. A special character is the large wide-opened flower, the petals often glistening as if with dew or a fairy varnish. Most of the modern named forms are built on this as a parent. Some of the hybrids have a darker band across the throat of the flower. This may evolve into two-color flowers.

And so the three orange ones are easily placed. Blooming in June, with dwarf growth, the bud brown outside, these are children of *H. dumortieri*; if tall and bronzy or blackened orange, in July, then *H. fulva*; the big soft orange forms of July and August are of *H. aurantiaca*. The three yellows and three oranges are perfectly understandable when taken separately; any garden beginner can grasp them, with the plants before the eye for comparison. But the modern garden varieties defy all botany; I remember them by height and color only. And the July-August kinds are all about four feet tall, the yellows merge into the orange, and my simple scheme of remembering them falls apart. They are now but daylilies on a hot summer day. What matter? But it is rather hopeless to try to get the named varieties true to name, and many good seedlings have no name—or several names, which is worse. Buy them when in bloom and move them the same day.

Several direct hybrids have new Latin names, as:—

H. luteola and its variety *major* (*aurantiaca major* x *thunbergi*), golden daylily.

H. baroni (*thunbergi* x *citrina*), much as *citrina*.

H. ochroleuca (*thunbergi* x *citrina*), a pale yellow *citrina*.

More are catalogued abroad, but not seen in this country. A dozen Americans are making seedling hybrids, and named ones are on sale. I like Lemona, palest yellow, very large; John A. Crawford, a very large deep yellow; then Bay State, Goldeni, and many others, mostly July blooming with very large flowers.

A few wild species are yet to come into gardens. *H. forrestii* is like *H. fulva*, but the flower more cuplike, the flower tube shorter. The color is a similar red-orange, but a clearer, better orange.

There is not much more that can be done to this group. Perhaps someone will hit on a pure red; some pale yellows may become nearly white. The doubleness of *H. fulva kwanso* might be gotten into the yellows, but nothing can be added to the vigor and sturdiness of the original plants.

THE LAUNDRY

Continued from page 217

the matter of appearance, cleaning, and of its rather limited length of life.

By far the most satisfactory and popular tub material to-day is vitreous enamel applied to a specially prepared iron which is free from imperfections. This enamel finish does not tarnish, wear off, or discolor, and is absolutely smooth inside and out. It may be had in a variety of permanent colors or shades of color. Aluminum and a patented alloy metal are also used.

In general, washing machines are divided into two types — agitator and the vacuum cup. The agitator washer operates by the action of a device shaped somewhat like a ship propeller and placed either at the bottom of the tub or toward the surface of the water. The vacuum-cup type of machine operates by the plunging action of inverted cups in the upper water of the tub. The action is similar to the squashing action of the hands, and is not too vigorous for pure woolsens and fine lace, as I have demonstrated many times.

There is also the small apartment-size washer which is suitable only for infant's washing, or a few pieces at a time. This type of machine does not furnish a wide enough margin between doing the small washing by hand and by machine. Obviously, a labor-saving device, to prove really adequate, must provide a sufficiently wide margin between hand and machine labor to pay for the preparation and the cleaning up and storing of the machine. Where, in the small apartment, there is not room for the washer of regular size, and there is a baby's washing to be done daily, the small washer may perform a real service. But where there is possible space for the larger machine, the one that will do all the washing, a much greater economy is naturally effected.



FOR DELICATE FABRICS

Methods of water extraction are, in general, two — the wringer and the spinner basket or tub-in which water is extracted by centrifugal force. A recently introduced method is the bowl dryer, which extracts water from clothes by air or water force exerted against a heavy diaphragm. The electric wringer is better known than the spinner, having been longer in use; but the spinner has already become popular with many. In the case of the centrifugal extractor the operator loads the wet articles compactly into the extractor container, — rayons (especially vulnerable when wet), silk, wool, lace, any other delicate fabric, — closes down the lid, turns on the power, and at the end of two minutes the articles are comparatively dry. When clothes are thus made comparatively dry and the washing is done on a day when hanging them out of doors in the beneficial open air and sunlight is impractical or inconvenient, the final drying may be completed on a rack in the house in a short time and with no water dripping to the floor.

The electric ironer is no less a labor-and-energy saver than the washing machine and should by all means be included in the modern laundry. In fact, there are those who feel that the effort of standing for hours to do a heavy ironing causes even more fatigue than the washing. This would have to be a matter for individual decision, since one person tires more from a certain kind of labor than another. Laboratory tests, however, have proved that the ironer is one of the greatest savers of energy yet devised. The amount of time it will save depends on the skill of the worker either by hand or by machine, and is a minor consideration compared to the labor saved.

Ironers, too, are divided into two quite distinct types — the rotary and the flat, or presser, type. Both should be carefully inspected, demonstrations watched, a personal trial made before purchasing. The rotary ironer may be



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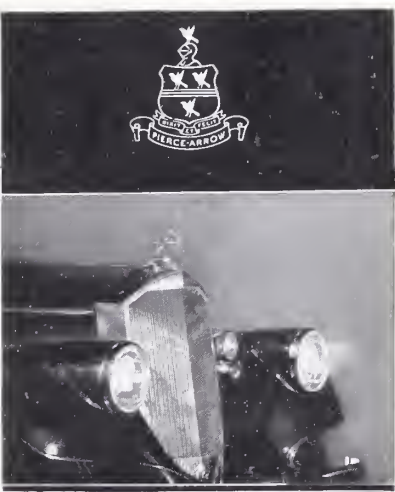
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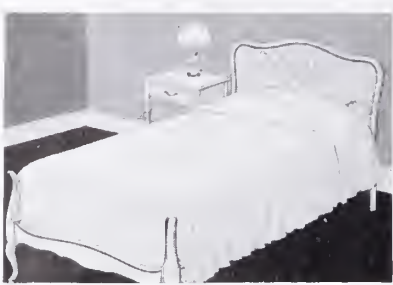
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had in the roll-about, which has a table or stand of its own, sometimes with a cover that may be converted into a table, sometimes with a hinged shelf that may be raised as an added convenience. Or it may be had in portable form—the ironer being the same but not fastened to its own stand. This type can be stored in a closet when not in use and lifted to a table when required. The same ironer is adjustable to the wringer post.



JOYS OF A PORTABLE IRONER

Some excellent household managers find that the ironer serves them best on the second floor, where cupboards, chests, and other storage facilities are situated. Still others like to move the ironer to the sun porch, or into a room where the radio may be heard. The presser type of ironer may also be had in convertible form—one a combination of kitchen table and ironer, and another with smaller table top.

In choosing an ironer it should be remembered that our aim is to save energy. Since from 80 to 90 per cent of the average washing is made up of either flat work or such articles as require a tedious expenditure of time, and therefore of strength when done by hand, the choice of an ironer should lie with that machine which will most quickly and easily move along the more uninteresting part of the work. Lacy frills, or garnitures that form the decorative part of a child's dress, for instance (if any such are left), are usually done by hand anyway, and so form no part of the problem.

As to the approximate cost of installing such modern laundry equipment as has been recommended, so wide a range of price is possible that any very definite figures cannot be given. One cannot conscientiously recommend the cheaper types of this or any other equipment. The same rules for buying apply to an automobile, a range, a refrigerator, or a washing machine. You are putting good money into it anyway, and therefore making an investment. We have seen the folly of poor investments, and the lessons we have learned should apply to our household purchases. And the rules which we can safely follow are few but poignant:—

- Buy an established product, for only so can you be sure of service.
- Buy a name, because a manufacturer's good name is his guarantee.
- Buy for your own individual needs.
- And, first and last, buy quality.

UNIQUE GARDEN DECORATION

By MARTHA FISCHER

THE American Negro is, at present, completely the fashion. Our interest is engaged by Negro acting, Negro dancing, Negro music, Negro poetry, Negro singing, by plays about Negroes, and books about Negroes, and sculpture from Negro models. It is astonishing, therefore, that no mention has been made of the old-time Negro garden. Not the jazziest jazz, nor the most poignant spiritual, nor the abjectest 'blues,' not the most abandoned 'shimmying' nor most perfervid juba patting more vividly expresses the essential Negro psychology than the garden of the old-time American Southern Negro. In it all that quality that appeals to our sense of the humorous and of the touching, all that quality of 'the Congo creeping through the black,' all these qualities that are characteristic of this eminently child-like individual, come to meet us with a crowding impact. Moreover, the garden under discussion seems to be fast disappearing from the American scene. If we wish to have a look at it, we must look quickly.



SOUTH OF THE MASON-DIXON

To find this garden of great interest in its fullest development one must go south of the Mason and Dixon line. Once there one must forsake one's natural background and penetrate into those regions 'across the railroad tracks,' or down by the meaner wharves, into those districts of coal smoke and waterside smells, of interspersed, mosquito-breeding vacant lots—in short, into those dingier fringing portions of cities, large and small, popularly alluded to in the South as 'nigger-town.' These are regions of strong lights and shadows—easy eruptions of falsetto laughter alternating with the equally easy jungle wail of grief, the unctuous mellifluousness of a social gathering ripped across, without warning, by a

well-aimed knife thrust. They are regions of strong rhythms: rhythms of music the day-and-night-long, music vocal and of plucked strings or moaning wood wind; rhythms of swaying bodies — ardently swaying in the exaltation of the dance or of religious ecstasy, or apathetically enough, but just as surely, in the mere shuffle, shuffle, to that bugbear, work.

All the high pitch of these regions is notably upheld by the gardens that surround the cabins of the garden lovers. The cabins alluded to are, in themselves, a vivid note in the ensemble of the gardens. They are of two kinds. The one blazons forth its claim to high respectability through a coat of dazzling whitewash, periodically renewed. The other makes a notable offering on the altar of the fantastical, with a roof that sags at a rakish angle, with patchings of flattened petroleum cans and soap-box sides, and with excrescences of frowsy lean-tos. The fences that surround both varieties, with their gardens, closely follow the cabins in character. They are either phalanxes of whitewashed pickets that march like a procession of lodge members in brand-new uniforms, or they are monuments to an unbelievable ingenuity in the combining of drunkenly leaning, unpainted palings, twisted wire, pieces of board, rusty nails, and knotted twine. Recognizably, either variety is not to be discounted as a contribution to any garden laying claim to character of sorts.

The planting that these highly individualized fences enclose exploits all that strong contrast of color and form that is characteristic of any tribal art expression. In them sunshine yellow and tobacco brown of sunflowers are juxtaposed with excellent, if unconscious, effect to the faded pink of 'bouncing Bet'; the searing orange of marigolds burns stimulatingly against the bludgeoning purple of clematis or the murky red of coxcomb. Fern-like fronds of tansy foliage rear in relief against the sharply outlined, broad spearheads of tobacco leaves; the feathery green of the yaupon droops on a background of the splayed bronze fans of the castor-bean leaves.

There is contrast of quality here, too, that adds its mite to the garden's individuality. Descendants of the aristocratic flower denizens of the garden of the 'big house,' which no doubt found their way into this humble milieu in the shape of seeds and cuttings, carried from the scene of the day's labor in the basket that is the inseparable appendage of every black arm in domestic service, rub branches with the utilitarian tomato plant, or creepers of the yam.



TEA CUPS ALL THE WAY ROUND

Yet the planting, interesting as it is, is not the apex of achievement of this garden we are discussing. The distinctive feature of this garden is an item whose strong eligibility for a place in the 'believe it or not' column of the daily news sheet would remain unchallenged. Is there any other type of garden in which broken glass and china play a leading rôle? Not, to my knowledge, in these United States of ours.

In the old-time garden of the Southern Negro this unique form of decoration borders paths of dirt, crushed shell, or cinders; it forms geometric and naturalistic designs in advantageous spots; it is the focal point in many a flower arrangement; in the form of a pyramid of scintillating iridescence it is no less than the garden's claim to elegance and distinction. In your mind's eye train the rays of a Southern sun on this unique decoration, and its value in a garden and a living district whose qualities are preponderantly that of the bizarre will be apparent to you.

The pyramid of glass and porcelain casualty victims mentioned is the *chef d'oeuvre*, the *pièce de résistance* of these gardens of our consideration. It is to them what the central fountain or main group of statuary is to the landscape artist's formal garden scheme. Let us therefore give it our attention — as its outrageous owner indeed would wish us to do. This pride of the garden rises, usually, from five to six feet in height. What its foundation might be has caused me, personally, many a moment's cogitation. From the fact that a variety of Sedum sometimes makes velvet patterns of the interstices of the structure, I have often suspected the foundation to be a core of dirt and cinders. As the mound seems, however, to be in a state of growth, new treasures being added from time to time, I have again wondered if its whole construction could be shards. (I have found that it may be both, but that the latter is by far the more noteworthy achievement.)

The high treasures of the pyramid — displayed to their best advantage, on the outer walls of its construction — range from the de-spouted Minton teapot and footless cake stand of Limoges, through the willow-pattern Canton plate, its cerulean love tale cracked through its touching middle, — all discards from the 'big house,' these, — to the turquoise remnants of dessert plates of pressed glass, or the ruby ditto of what was once a natty sugar basin of Ten-Cent-Store 'Bohemian' glass. Many a 'big-house' pantry catastrophe, many a ransacking tour of the city dump, is represented here. The bits of yellow crockery and white stoneware that make the humble fillers to the structure may be taken to be maimed cast-offs of the furnishings of the cabin to which the mound belongs.



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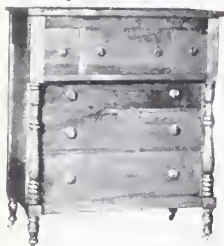


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HOTEL PEARSON
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One can, of course, read volumes of human interest into the chief decoration of this garden that is so swiftly passing. For instance, there is a garden in Alabama that I know to belong to one of those soft-footed and persuasive genii that officiate in the dining-room of the city's leading hostelry. Every one of the numerous, round, rectangular, or heart-shaped beds in this garden is bordered by handleless white teacups. Safeguard your ears, in your imagination, against the cacophonies that must have furnished this garden with its criterion of elegance.

I know another garden where nicked examples of the blue glass spoons on which telegraph wires are strung are used in the same way. This latter is doubtless the domain of some dusky personage who gives the local power company the benefit of his services. Here is a bed of sweet alyssum and portulaca, whose four corners are marked by four china lamps. Their cracked bowls or maimed feet have made them eligible for their present station. In yet another garden convolvulus is trained upon a trellis made by sinking the feet of the headpiece of a brass bed into the ground to keep it upright. In that one the handleless pitcher of a toilet set serves, proudly as a Greek urn, the purpose of container for a decorative plant.

It is a mistake to think of these gardens of the old-time Southern darky as mere concrete embodiments of a rather lovable absurdity, to be regarded with smiling indulgence. These gardens have a several-sided value. They are of value not only to the seeker after human interest, but also to the tracer of racial strains, to the interested observer of the American scene, to the very student of garden types and history himself. There is beauty in these gardens, too. In many there is beauty of color and arrangement; in all there is that certain beauty and dignity that belong to things lovingly planted and tended.

PROTECTING TREES FROM LIGHTNING

By C. F. GREEVES-CARPENTER

It would be difficult to find an estate on Long Island where at least one tree has not been struck by lightning, and local electrical storms are neither as severe nor as frequent in the Northeast as in other parts of the United States. It is advisable for every tree lover to safeguard his trees from lightning, as the damage done every year to specimen trees, or those that stand higher than their neighbors, is almost inestimable.

The branches of trees are full of moisture, as the sapwood, even in season of drought, is always moist with sap, and these branches, extending in the air, seem to attract the lightning. This usually strikes from ten to twelve feet below the top of the tree, and may or may not travel the entire length of the trunk and enter the ground as its base. The injury may penetrate through the bark, cambium and sapwood, into the heartwood of the tree, in which case it becomes a more expensive matter to have the injury treated. Lightning not infrequently jumps from the tree to the ground, and a continuous break in the bark from top to bottom of the tree is then avoided; or the lightning may strike the tree corkscrew fashion, a form of injury rather more difficult to treat successfully. Whichever way the lightning strikes, the resultant injury is severe, and immediate remedies should be given, as otherwise the affected area would soon decay and a large cavity would result.

Even when prompt attention is given a tree injured by lightning, the edges of the bark along the entire length of the injury must be traced back, the cambium shellacked to prevent a drying out of the cells and a pulling away from the sapwood, and all the loose wood must be removed and the exposed surface painted with an antiseptic tree wound paint. If the tree is vigorous and in an otherwise healthy condition, the cambium will gradually roll or heal over.

Certain trees are more liable to lightning injury than others, this being particularly true of the white oak, which rarely survives after being struck. Deep-rooted trees are more frequently struck than the shallow-rooted varieties. A tree growing in close proximity to a house may be struck and the lightning leap from its limbs to metal spouting on the house, with more serious consequences.



AN OUNCE OF PREVENTION

To prevent costly tree operations or the loss of valuable trees they should be properly protected by lightning conductors of 3/8" copper wire extending from a point about ten feet below the top of the tree, out along the main branches, and down the trunk. The end should be attached to a steel or copper stake buried in a bed of charcoal about four feet below the ground surface.

The cost of such protection done by a reliable expert would be infinitesimal when considered as a form of insurance over a period of years, and even the first cost is negligible when compared with the expense of repairing a tree badly injured by lightning.

WHAT SHALL I PLANT?

By DOROTHEA K. HARRISON

Blue, especially a light blue, has never seemed to me a luminous carrying color outdoors in the sun, but when I saw the tropical day-blooming waterlily Mrs. Edwards Whitaker (Figure 1) I changed my mind. The



flowers are large and fragrant with a gold centre that merges into the blue, making it glow into a lovely turquoise shade. On account of its size, it should not be put into a tiny pool. These plants are grown outdoors and so are not subject to the setback most waterlilies get when moved out from the greenhouse. In Savannah, San Francisco, and Houston they may be shipped by the middle of May, but wait until June 1 if you are around New York. Potted plants are \$2.50 each, postpaid + Johnson Water Gardens, Hynes, California.

Garden chrysanthemums are being so constantly improved that you would do well to add a few varieties each year to your collection. I should like especially to tell of some I saw last autumn in splendid flower outdoors the third week in October. Vivid (Figure 2) is an unusual rich amaranth red, a fine contrast with the blue of *Aconitum fischeri*. Jean Cumming is a very fine white, creamy in the centre, and good size. Seashell, a most lovely shade of shell pink, is preceded by



the newer and earlier variety Day-break. You will get fine blooms for cutting if you put chrysanthemums on

the east or southeast of a wall, or if you rig up some kind of bamboo screen to protect them from wind and the most severe frosts. Plants are obtainable at 20 cents each, \$2.00 per dozen + William N. Craig, Front and Federal Streets, Weymouth, Massachusetts.

There is a fascination in the very name Christmas-rose (*Helleborus niger*), Figure 3, as it conjures up a picture of fragile bloom at an unusual season. The dark green smooth foliage makes a fine ground cover the whole year through, as well as contrasting with the white blooms which come in the first warm spell of the new year. Lenten roses (*H. orientalis*) are almost a foot taller, with foliage not quite evergreen, are said to be more easily grown, and bloom a trifle later. There are named varieties: Apple Blossom; Albert Dugourd, a violet rose flecked with a darker shade; Delicatissima, a white with soft purple flecks accentuating the shape of the flower. Both



species like a deep, rich, woodsy soil in partial shade and object to being too dried out in summer. Christmas-roses are \$1.00 each; Lenten roses are \$1.50 each, carriage prepaid + Carl Purdy, Ukiah, California.

Rosina being a variety of *Viola odorata*, I wish to call her to your attention, as she, a modest violet, might not do so herself. In the cool days of spring the soft pink flowers pour forth their delicious perfume, as they do again in September when the heat of summer is past. The bloom continues very late and, with the aid of a cold frame, will be with you through the winter. Select a place with rich moist soil, preferably in the sun, cover with a hay or straw mulch in winter, and you will find that you have a hardy fragrant violet, much to your delight. Plants may be had for \$3.50 a dozen, \$25.00 a hundred, and carriage + Amy Hore, Green Brook Gardens, Scotch Plains, New Jersey

This dense blue-green evergreen of rather compact growth shown in Figure

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Joseph H. Dodson — America's foremost bird authority — will help you attract, care for, and enjoy the beneficial song birds. Their cheery songs and interesting habits are a constant source of delight to grownups and children.

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At the same time, the New Dawn Rose — the everblooming Dr. W. Van Fleet, with its beautiful, flesh-pink flowers — is offered at the reduced price of \$1.50 each for strong 2-year-old plants.

Also, Dreer's Dozen Roses — the famous, perfectly balanced collection of choice Hybrid-Tea Roses that will thrive in any section — are now available at \$7.50 per dozen.

Dreer's 1933 Garden Book, with its expert cultural instructions, lists and describes a full line of the worth while vegetable, flower and grass seeds, roses, hardy perennials, Rock Garden plants, hardy shrubs and climbers, dahlias, gladioli, water lilies, etc. This book of 212 pages will be sent free on request.

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You buy a house for

your children's sake.
Make it last their Time.
Build "Thorough" into it!

WHAT SHALL I PLANT?

Continued from page 235

4 is Hatfield's yew (*Taxus media* *Hatfieldii*). When I say blue-green, I mean a green that has blue tones tending toward black. Being a cross

Arnold Arboretum



4

between the Japanese and European yew, it has the hardy qualities of the former parent and is preeminently fitted to give that aristocratic touch to Northern gardens which box gives to those farther south. This particularly fine one is as yet scarce, and May is a good time to set it out. It would look equally at home as a dark accent among the flowers or in a balanced pair at an entrance. Plants balled and burlapped are \$4.00 each, 18" high; \$6.00 for a 2' one; and \$10.00 for a 3' plant and transportation → *Cherry Hill Nurseries*, West Newbury, Massachusetts.

Rose Max Graf (Figure 5) is a trailing variety of the rugosa rose which does so well in cold places and at the seashore. The thick, glossy, crinkly, almost evergreen foliage makes a good ground cover for sunny banks or low walls, as it spreads rapidly. In June there are large single pink flowers. Pot-grown plants may still be planted. These are 75 cents each, twelve for \$7.00, \$50.00 per hundred → *The Conard-Pyle Company*, West Grove, Pennsylvania.



5

Lady's Eardrops, as I like to call the fuchsia (Figure 6), is lovely in form and color. This flower was so popular in the middle of the last century that there were over five hundred varieties described. It should be welcomed back with enthusiasm as superior to most things Victorian which have been hauled out of the attic. In California and south of Virginia these will grow outdoors, but farther north you can put them out in summer. They like about the same soil as Geraniums, but prefer shade and are very useful in the city garden. Black Prince is a single variety of purple with red stripes and red sepals; Minnesota is light pink on the outside, with a violet-purple corolla; Trophelia, with its small red flowers, is splendid for pots in wall brackets; Pride of Orion, a new kind, has a double white corolla with pink tube. These are only a few of over twenty varieties offered. The first three varieties are \$1.50 per dozen or 15 cents each; Pride of Orion is 25 cents each, \$2.50 a dozen, delivery paid → *R. Vincent & Sons Company*, White Marsh, Maryland.



6

Cyclamen, of which there are several hardy species, make delightful subjects for the rock garden, where they may have partial shade in an eastern exposure. They are miniature editions of the florist's cyclamen in appearance, and I am disappointed not to have been able to get you a picture of them. *C. europaeum* has small carmine flowers with the fragrance of real violets and comes in July and August. *C. neapolitanum* comes in mid-September from the bare earth, and leaves appear afterward and last through the winter and summer. They like a loose soil, rich with very old manure and many limestone chips, and hate being too dry or in a stagnant situation. With a light mulch they are perfectly well suited to the Northern winter. Plants are 75 cents each, \$7.50 a dozen, not including transportation → *Wolcotts, Ltd.*, Jackson, Michigan.

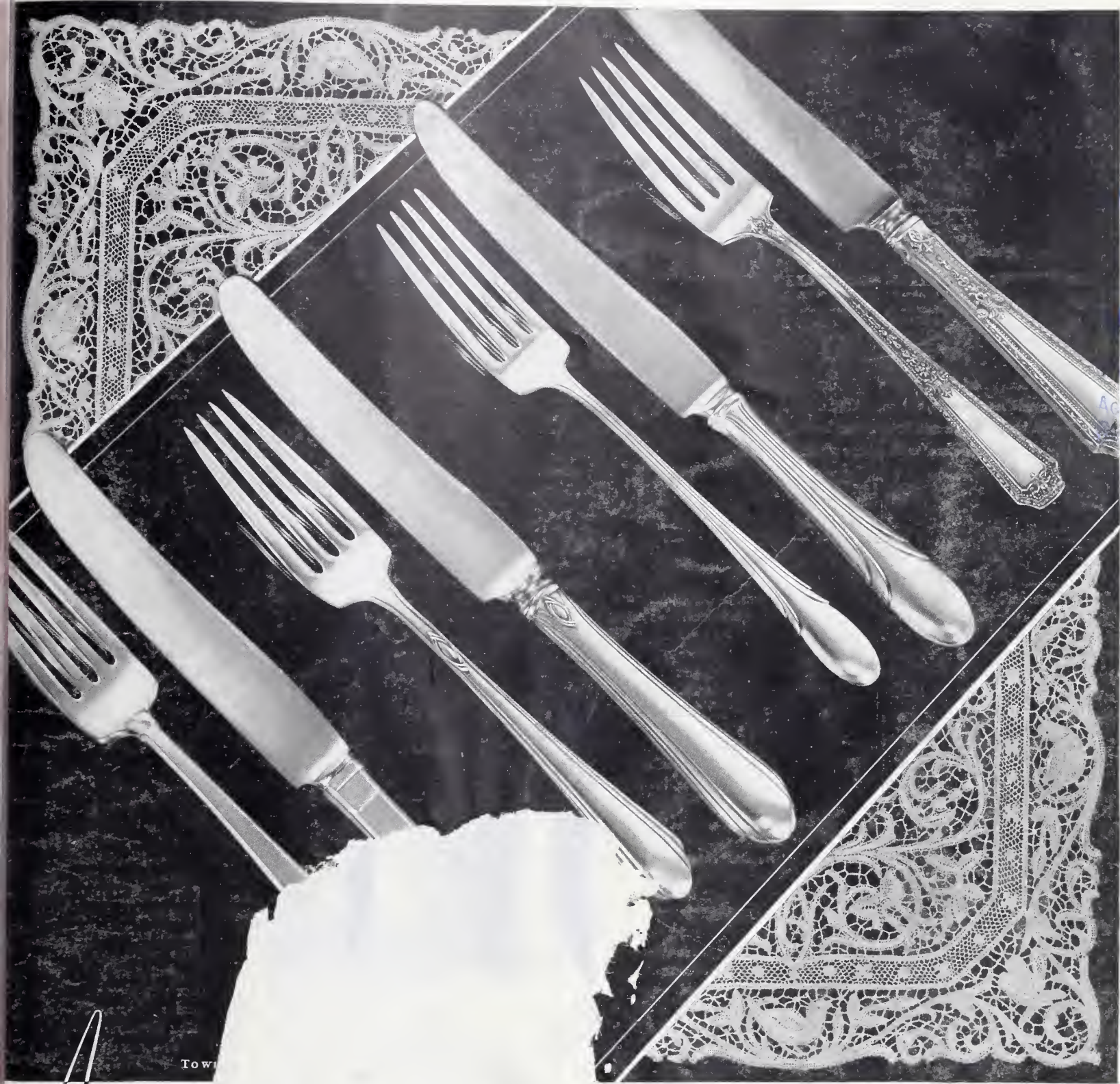
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WINDOW

SHOPPING



Of course I had June brides first in mind this month when I selected these objects, but you will find that I have also remembered June gardens and the summer house. For quick service, send your orders direct to the shops whose addresses are given.

Mary Jackson Lee

1 This unusually decorative little chair is designed after modern lines and intended to be used with a modern dressing table. The frame is made of natural light polished sycamore, and the dimensions are 20½"



high, 22" wide, and 16" deep. The upholstery is a soft, cream-colored, shaggy velours, so the chair will blend harmoniously into modern color schemes in which the off-white tones are so popular. The price is \$39.00, and carriage is free in New York City. Express charges will be collect to other points • *Elsie de Wolfe, Inc.*, 677 Fifth Avenue, N. Y. C.

2 This gay and decorative little coffee table has much style and distinction. The simple wrought-iron frame has interlaced supports, grooved legs, and is painted in that enchanting shade of turquoise blue which is so lovely out of doors against either sea or greenery. The top is made from



six glazed cream pottery tiles with designs of waves and decorative ships in color on four of them, and crisp little dolphins on the other two. The table is 20½" high, and the top 12½" x 18¼". This table will be perfect for your porch or terrace, as it is strong and rigid, with nothing to shrink, crack, or fade. The price is \$27.50, express collect • *Gerard, Importer*, 270 Park Avenue, N. Y. C.

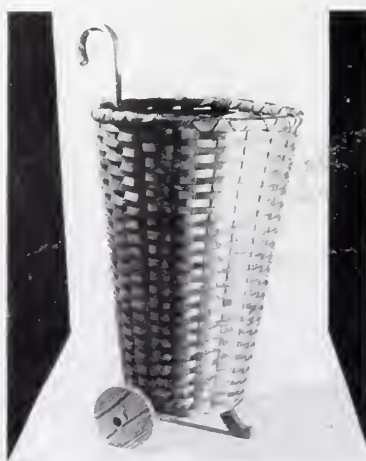
3 Every busy woman will enjoy owning one of these new engagement books. They are bound in white leather, with a design and border stamped in gold on the front, and an attached pencil at the side. The books are 5¾" x 12" open, moire lined, with a section on the left for 'Names,' 'Addresses,' and 'Telephones.' On the right the pages are marked 'Engagements,' with a page for each week, and the day con-



veniently subdivided into 'Morning,' 'Afternoon,' and 'Evening.' Shown lying on the book is a useful little gadget in the shape of a 2" round, folding magnifying glass, attached to a small Eveready flashlight. This suggests a number of uses, such as hunt-

ing up telephone numbers, reading theatre programmes, and so on. The price of the book is \$3.75, postpaid, which also includes having it marked with three half-inch block initials in gold, if you so desire. The magnifying glass with flashlight is \$3.75, postpaid • *Madolin Mapelsden*, 825 Lexington Avenue, N. Y. C.

4 Nothing will add as much satisfaction to your summer's work in the garden as this little 'Baskart' which so handily receives all weeds and other garden rubbish and can so easily be wheeled by its cane handle from one spot to another. Very sturdily made and stained a rich brown,



it will survive many years of hard usage. It stands 29" high, is 18" in diameter, and costs but \$6.00, express collect • *Farm and Garden Shop*, 39 Newbury Street, Boston.

5 If your budget allows \$15.00 for a wedding present this year, here are two fine suggestions for you, since each piece shown costs just that sum. And if your allowance may be stretched to \$30.00, you may give a pair of presents which will certainly be welcomed by both bride and groom. The vegetable dish, 6" x 8" in size, is a beautiful modern reproduction of Sheffield, heavily silvered on copper, and unusually graceful and smart in shape. The handle is detachable, thus allowing the cover to be reversed and used as a separate dish. Both sections have heavy 'thread' borders which make a handsome finish. Its companion piece is a modern reproduction Sheffield cigarette box, 2¼" deep and 4" x 6" in size. It is beautifully made,

lined with cedar, and has rounded seamless corners and little flat feet. The top is ornamented with a finely engraved reproduction of General



Washington's crest. The box may be ordered as shown for \$15.00, or without the crest for \$12.00. It also comes in a smaller size — with the crest \$12.00; without, \$9.00. Express will be collect • *Miss Higgs, Inc.*, 21 East 55th Street, N. Y. C.

6 The successful decoration of your porch or sun parlor is assured if you will furnish it with such pieces as the hand-wrought iron furniture illustrated. The round table is 36" in diameter and 29" high. A graceful scroll framework supports the heavy glass top. The set shown is painted ivory white, but it may be ordered in any color you may wish to carry out your color scheme, and the seats of Permatex (which is, of course, impervious to weather) may be in any preferred color. Crating and carriage are extra on these pieces outside of New York City. Prices are: table, \$42.00; armchair, \$20.25; side chair, \$15.75 • *J. A. Lehman*, 216 East 53rd Street, N. Y. C.

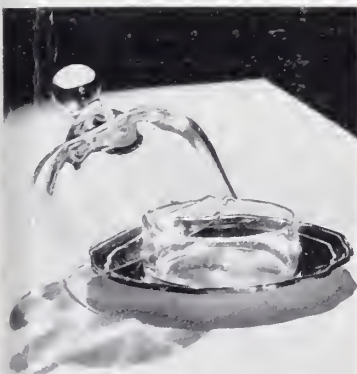


HOUSE BEAUTIFUL JUNE 1933



7 Now is the time to buy solid silver for the price you would have paid for plated silver a short while ago. And any one of these heavy hand-wrought pieces would make a most attractive and yet economical wedding present. The fluted nut or bonbon dish, measuring 5" in diameter, is a substantial piece with lovely fluted design, and the graceful silver shell resting on two ball feet has a solid cast handle. The open vegetable dish — 9" x 6" — is also of solid silver, with four double flutes, and will prove one of the most useful gifts that could be selected. It costs \$12.50, and the smaller dishes, which, by the way, are even more attractive in pairs, cost \$5.00 each. These prices all include postage • **Gebelein**, 79 Chestnut Street, Boston.

8 It was difficult to select just one article from this shop so overflowing with lovely things, but I finally picked this little individual jelly or marmalade outfit which is guaranteed to add the finishing touch to any breakfast tray. The little set consists of a chromium-plated tray with glass saucer and cover, and it would be hard to imagine a neater or more appetizing way to serve the bit of jam which completes the morning



meal. The tray measures 3½" in diameter and the set complete costs \$1.85, including all shipping charges • **Mrs. Robert H. George**, 31 John Street, Providence, Rhode Island.

9 Nothing is more restful and luxurious on a summer day than to be able to stretch out in a deep, comfortable Hongkong chair made of peeled rattan which is so woven that it conforms to the shape of the human body, and is so porous that the air circulates through it freely, especially when it has a strong woven-in back rest and a separate leg ex-

tension. The importers offer a bargain this year on this chair, which, by the way, is called the Carlton Club extension chair; it is only \$17.50, with express paid within a hundred miles of New York City. The pillows, 16" square, are filled with light kapok, and covered in beautiful hand-blocked Nashiji Oriental cottons of



crêpe-like texture, in various colors. These are priced at \$2.25 each, including postage • **Gunn & Latchford**, 323 Fifth Avenue, N. Y. C.

10 This unusual table set-up, especially delightful for summer use, displays a beautiful flat service plate of ivory Lenox china, of exquisite translucent quality. The accompanying imported flatware has handles of cream composition, whose



ends are decorated with shaded bands of modern beige and browns. The glasses are gay and colorful and form a smart contrast with the china. They are 5" tall, with horizontal bands of color for decoration — orange at the bottom, turquoise in the middle, and gray shading to black at the top. The Lenox plates are \$3.50 each, and the glasses \$9.00 a dozen. The dinner knives, dinner forks, and soup spoons are all priced at \$20.00 per dozen. The salad knives and the forks are \$18.50 a dozen. Postage is extra • **Pitt Petri**, The Waldorf-Astoria Hotel, N. Y. C.

11 If space in your dressing-room, powder-room, or minor guest-room is limited, one of these compact little wall dressing tables will serve as adequately as a larger table on four legs, and yet take up practically no space. The mirror measures 28" x 14", and the top, with the drop leaves open as pictured, is 33" wide and 10" deep. It is an excellently designed and constructed bit of furniture and comes in natural maple, mahogany, or painted in antique



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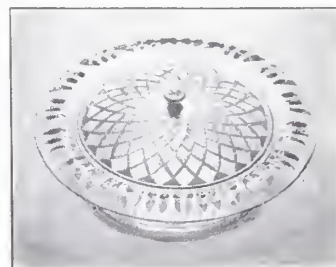
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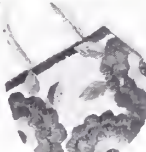
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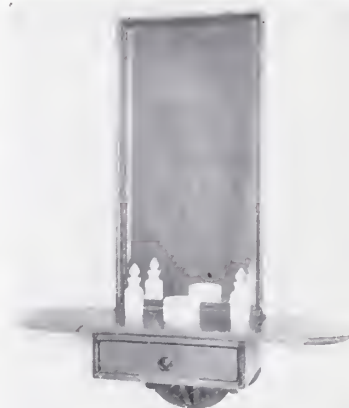
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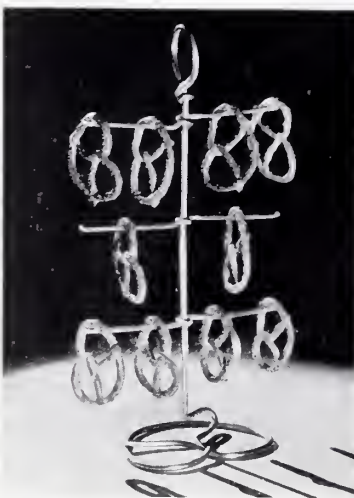
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the price is \$18.00. Express will be
collect • *Maple, Chintz and Pew-*
ter, 99 Mount Vernon Street, Boston.

12 This aluminum pretzel holder
will appeal to 'drys' as well as
to 'wets,' since, even if you disap-
prove of beer and pretzels, you prob-
ably sanction coffee and doughnuts



or tea and cookies, and the rack is an
impartial holder of any perforated
delicacies. It is ingeniously made of
twisted aluminum with pewter-like
sheen, and stands 17" high with 8"
crossbars—not only an amusing, but
a very practical bit of equipment for
the impromptu bar or more conserva-
tive bridge table. The price, including
packing and postage, is \$2.35 • *Brick*
Oven Tavern, 40 Joy Street, Boston.

13 The soft pinky tones of fine
terra rossa blend charmingly
with any outdoor setting, and pots of
this material on the terrace or in the
garden provide very interesting ac-
cents when filled with flowering plants
or ivy. Terra rossa is a porous
material, but it stores moisture and
consequently protects roots from dry-
ness in warm weather. The pot shown is
imported from Italy, and is the smallest
of a series of seven. It measures 8" x
7" and costs \$2.50; larger sizes range
in price up to \$20.00. But more than
pots is needed for your outdoor
decoration, since no grounds, large

or small, are complete without
least one bird bath. This simply d-
signed bath, 14" in diameter, is espe-
cially suitable for a small garden. It
nicely modeled with just the rig-
slope to attract feathered visitors
and stands on three well-moulded feet.
The price is \$5.00, and if you wish
larger size, one may be had 24"
diameter at a cost of \$10.00. Expre-
on these articles will be collect
Carbone, 338 Boylston Street, Boston



14 Tony Sarg's designs seem to
have a universal appeal where-
ever they are found, and now for the
first time they may be had in these
amusing bridge sets of heavy linen
stamped in bright peasant colors.
These are very practical as well as
original, since they are washable,
color-fast, and extremely durable.
Each napkin has a different design
signed by the artist, and the whole
effect on a bridge or supper table is
as you may imagine, very gay and
amusing. The set of four 10 1/2" napkin
and a 34 1/2" cover comes attractively
wrapped in cellophane and cost
\$3.50. Additional 10 1/2" squares are
\$1.25 for six, or \$2.25 a dozen.
These may be used as doilies for
informal occasions, and what a perfect
setting they would make for a chil-
dren's lunch or supper party! All prices
include postage • *Flora Macdon-*
ald, Inc., 39 Newbury Street, Boston.



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Department of *House Beautiful* is the delight of brides-to-be, newlyweds,
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silverware, furniture, pewter, rugs, and the innumerable things that bring com-
fort and beauty to their homes. For many advertisers our Window Shopping
Department has been a continuous source of distribution and profit. With our
low rates an unusual opportunity is open to you as well. For information write

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TRAVEL

CALENDAR OF EVENTS FOR JULY

England	July 24 — Malvern Festival of Drama, until August 14 or 21, with a pageant of British talking pictures. Royal Regatta at Cowes, Isle of Wight, until August 5
Germany	July 21 — Wagner Festival at Bayreuth, giving <i>Der Meistersinger</i> . Mozart Festival opens at Munich
Italy	July 16 — Festival of the Redeemer at Venice, celebrating deliverance from the plague of 1576, with fête on the Grand Canal at night
Scotland	July 3 — Open Golf Championship at St. Andrews, until the 7th
Spain	July 1 — International Fair, yacht races, bullfight, dances, golf and tennis matches at Santander, until August 15
Sweden	July 12 — International Yacht Races, for five days, at Gothenburg
Switzerland	July 22 — Venetian Night Festival at Lucerne

CHETICAMP



In motoring through Cape Breton, off the northern tip of Nova Scotia, tourists are always advised to visit the Margaree country, which is justly famous for its scenery, for its fishing, for the hospitality of the homes open to tourists. Delightful as is the Margaree Valley, and as inviting to linger in, it seldom occurs to either visitors or hosts to suggest a visit to Cheticamp, some twenty miles along the western coast of Cape Breton, north from Margaree Forks. To the tourist eager to visit out-of-the-way places Cheticamp fulfills the desire for the unique.

After the lush beauty of the Margaree Valley, so amazingly like the beautiful valleys of England, the west coast above Margaree Forks again reminds one of another English scene, the coast of Cornwall. Towering mountains, the tallest of them 1330 feet high, plunge precipitously into the sea. These heights, so many, so close one behind the other, conceal numerous picturesque harbors with narrow entrances from the Gulf of St. Lawrence, and afford calm waters for fleets of sturdy fishing boats home from the fishing grounds. Grand Etang is one such little harbor and settlement, skirted by the road that leads on to Cheticamp.

The name is French, derived from the two words *chétif* and *camp*, mean-

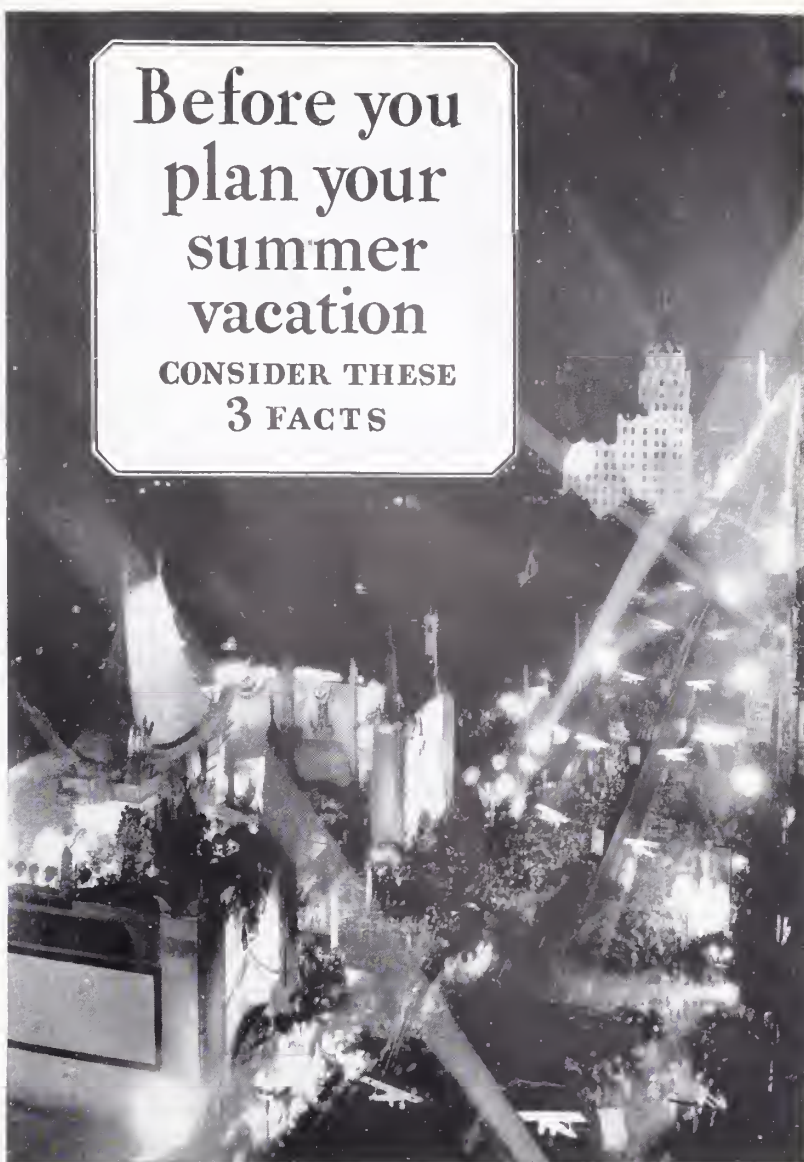
ing a poor encampment. In the year 1775 or 1776, fourteen Acadian families crossed over from Prince Edward Island and settled at Cheticamp. Their descendants remain. Fishing is the chief industry. All village life is centred on that occupation. Stages for drying cod are set here, there, and everywhere, and the lingering smell of codfish floats upon the air, mingled with the sweet, fresh smell of the sea.

The village straggles along its one crooked street, the houses, mostly tiny affairs and in need of paint, spread irregularly at all sorts of angles. Some are precariously close to the shore and rest on props, hanging out over the bank above the rocky beach; some are surrounded by struggling garden patches that must be frequent temptations to the deer and the black and brown bears in the woods so close by on the steep slopes of the mountains. Here French is spoken almost entirely, and only the young people can converse in English, with quaint but decided French accent. In a wide clearing stands an immense church, dominating the village, a church built of cut stone, strangely incongruous in so poverty-ridden a place.

If you are interested in hooked 'mats' this is the place to look for them. The handicraft is carried on by the women, who have no kindly outside aid in marketing them, as in some other parts of the province. The women of Cheticamp have that innate artistic sense of color that is characteristic of the French. Like-

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The colorful beaches and smooth waters of the blue Pacific . . . bright pleasure-islands just offshore. Mighty snow-peaked mountains, mile-high lakes and even glaciers nearby. Settings that bring new thrills to all your favorite sports. The foreign-land glamour of peaceful Spanish Missions older than the United States. Old Mexico just to the south, palms, orange groves, luxuriant gardens and a cosmopolitan population centered by hospitable Los Angeles. The delights of gay Hollywood . . . Pasadena, Glendale, Beverly Hills, Long Beach, Santa Monica, Pomona . . . scores of playgrounds.

3. You can do it in a 2-weeks vacation:


From most points in the country, even a 2-weeks vacation gives you at least 14 days actually here. This year, costs while here (normally about 16% under the U. S. average) as well as costs of *getting here*, have been drastically slashed — lowest in 15 years. Don't miss this chance to get this vacation-of-a-lifetime at no more than the usual cost of an ordinary vacation!

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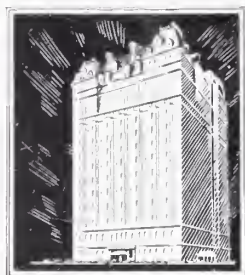
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This great hotel has long stood as the symbol of Philadelphia's famed hospitality . . . Indeed, to many thousands of people throughout the world, "The Bellevue" IS Philadelphia; because it so graciously blends fine, old tradition with every modern idea that could add to the comfort and enjoyment of its guests . . . And its rates are entirely consistent with present times.

CLAUDE H. BENNETT
General Manager

T R A V E L

wise of design. Practically all their designs are original or traditional. The colors are made from their own dyes and the resulting mats are unusually beautiful. Collectors who know of this come here to search for fine examples of this handicraft for their collections.

If photography is your hobby, you will find material for reels of movies or rolls of films in the quaint houses set at all angles, the brave little fishing boats snuggled against the wharves, the interesting types of fisherfolk, the dark mountains plunging into the sea, the colorful sunsets, and other subjects.

In time the motor road will be finished from Pleasant Bay, some twenty-five miles beyond, across to Cape North on the Atlantic Coast, but at present it is a wilderness. Chetcamp is still an outpost, remote and scarcely known, off the beaten track of tourists. E. F.

that you may again partake of nourishment. And in Austria it is good nourishment! — I. H. E.

AN INLAND VOYAGE

We bought our boat in Charenton, — seventeen feet long by six wide; flat-bottomed with a big bow locker, — and took in it two suitcases, rugs, cushions, mackintoshes, a pan, and the absolute needs for simple lunch and tea. It was a rowboat, and we got the builder to put on a gay pink waterproof top; we looked like a bit of a movie in search of a camera. We went up the Seine until it joined the Canal du Loing. Then we slipped into the Canal d'Orléans, which brought us to the Loire; and down the Loire to Nantes. Three hundred and thirty miles by water, and it took us thirty days. We went through fifty-two locks, which, with three exceptions, cost us just tips; we stayed at twenty-six inns and at two hotels, with two nights at Blois and two at Tours.

We had an excellent guide to the rivers of France — *Guide Officiel de la Navigation Intérieure des Voies Navigables de France*, published by E. Bernard, 29 Quai des Grands-Augustins, Paris. It had a splendid map in a separate envelope, and was, during our month on the boat, our dearest possession; with it, and with the information showered on us by the friendly bargees, who were our only companions on the lovely canals, there was little we did not know about our route.

Our boat builder gave us a passport entitling us and our numbered and carefully described boat to go all over all the waterways of France, but we never had to use it, for the friendly examination they put us through at every lock was searching enough to reveal far more than the passport could have told. Who we were, what we were selling, where we had come from, where we were going, were the questions put at every lock, and at every hamlet.

Nightly, we tied up at the boat hirer's, or with an accommodating washerwoman; and the inns were all good.

We bought the boat, in pre-war dollars, for fifty dollars; it cost five dollars to return it to Charenton; the builder bought it back for thirty dollars, and was charmed by our gift of cushions and cups and forks.

It is possible to tour France by water — no dust, no crowds, kindly folk. R. L. Stevenson gave a good lead; will he have no followers this summer? — A. A. A.

TYROLEAN EXCURSIONS

Seen from the mountain road above, cupped in a green valley and walled by snow-capped peaks, with a slim white church spire pointing into the blue, Hofgastein in the Austrian Tyrol is one of those picture-book villages that seem too good to be true. But close inspection fails to dispel the illusion. Bound from Venice to Salzburg, three hours farther on, we stopped at Hofgastein for petrol, saw people reading under the trees of the Grand Hotel garden, and stayed a month. It is an ideal place for a leisurely visit. In the first place, the village is charming. Natives and visitors, dressed alike in Tyrolean costume, and looking like characters from *Autumn Crocus*, stroll in the wide clean streets and dine or drink in the open, under canopies of climbing roses. Flowers are everywhere, in the little park, in the gardens, spilling over the brown balconies of chalets, and every villager greets you with 'Gruss Got.'

In the second place, Hofgastein is within easy reach of Salzburg, with its Music Festival, and of every beauty spot of the Tyrol — the lovely lake and forest district of the Salzkammergut, the delightful resorts of Bad Ischl and Berchtesgaden, the exquisite deep blue lake of Königs-See.

But if you do not choose to visit famous shrines or churches or lakes, you may stroll in the green foothills and listen to birds and waterfalls, or sit on your balcony with a book, waiting for the gong which announces



Soo-Nipi Park Lodge ^{on Lake Sunapee} New Hampshire

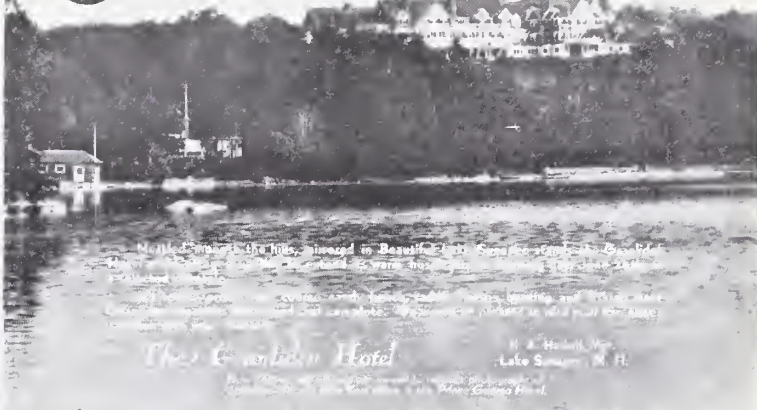


You say you want to vacation where the laughter of effervescent youth resounds through the hills—where a glorious golf course makes you remember what you came for—where tennis, horses, swimming and dancing keep you busy vacationing? Then let this invitation intrigue you to Soo-Nipi Park Lodge, where a selected clientele will soon be busy enjoying the diversified attractions of lake and mountains.

A homey furnished cottage at Soo-Nipi Park Lodge has in past seasons given delight to many families. Cottages are with hotel service. You may choose a pretty white one with green blinds, or an artistic log cabin style cottage—and what a pleasant way to entertain.



GRANLIDEN HOTEL



Granliden Hotel, located in beautiful Lake Sunapee, New Hampshire, is a modern hotel with all the latest in hotel service and facilities. It is a perfect place for a vacation or a business trip.

Granliden Hotel

H. A. Haskins, Mgr.
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Eagle Mountain House Jackson, N. H.

In the Center of Things—

Of course, if you want to be in the center of the attractions, the activity and the White Mountains, you will want to vacation up here on Eagle Mountain overlooking the beauties of New Hampshire.

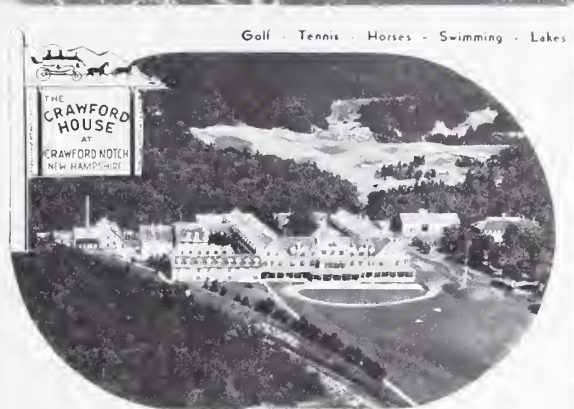
Our popularity, maybe is such because of our unusual golf, our 500 acres of field and forest, and our music.

Do come, and you will find yourself in the center of things.

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And when you come, join the activities of the charming group who vacation at Mountain View. If you are thinking of accepting our invitation, we invite you to write for our booklet.

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The charm of the Mountain View House

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They invite the golf enthusiast to indulge at the unusual Hooper Golf Club (golf privileges are gratis to guests) and the horse enthusiasts to enjoy the miles of enticing trails which surround Walpole.

They invite the traveler to make the trip to lake and mountains one of leisure by stopping in to and from. Their booklet describes the Inn.

R. S. V. P.

WALPOLE INN
Walpole, New Hampshire

THE HANOVER INN

At DARTMOUTH COLLEGE

Where golfers no more try to resist the spacious fairways than the football Wah-hoo-wahs at the Cornell game where even the most ambitious recede to cool shady restful spots—where mountains, atmosphere and the charm of old Dartmouth which Daniel Webster enjoyed when he schooled here, combine to make the zenith of vacation spots.

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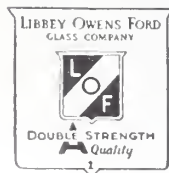


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TRAVEL

THE GOLDEN LION OF ST. IVES



If you would see one of the most delightful of English villages, one which seems to be quite hidden away from the usual summer crowd of 'trippers,' go to St. Ives, down in Huntingdonshire. It is a very ancient place — they say it was founded by Saint Ivo, a Persian missionary, in the sixth century — and it nestles in the midst of its grassy meadows, by the side of its lazy little river, as if it had somehow happily missed the stress and rush and hurry of our speed-mad modern world.

Lovers of old inns will delight in the Golden Lion in the market place of St. Ives, for it goes back to the good old coaching days, when every journey was an adventure and even highwaymen were picturesque. The inn is built around a courtyard with a row of galleries overlooking it. Walking under the archway where the huge golden lion stalks pompously overhead, one finds the open court before him, with the stables on the left and the kitchens, bar, and 'commercial' rooms on the right. Stirring scenes there must have been here when the courtyard was full of horses and vehicles and the kitchens busy preparing savory foods for hungry travelers. But we seemed to have the whole place to ourselves.

Going to bed was in itself almost an adventure, we decided, as we carried our little candle along the drafty gallery, silent and dim and shadowy in spite of the pixie light at the corner, and turned into the great chamber assigned us. The place was full of lovely old furniture, and the enormous, soft-pillowed bed with its canopy brought to mind, somewhat eerily, various incidents from the *Ingoldsby Legends*. But the next thing we knew, our faithful cook-waitress-chambermaid was knocking at the door with our hot water and the morning cups of scalding hot tea, which, on so many damp chilly mornings in England, somehow give one sufficient interest in life to enable him to get up and dress, and take himself downstairs to ham and porridge!

There are many delightful walks about St. Ives. North of the town at Green End is an old fourteenth-century tithe barn, known as Cromwell's Barn. It stands on the farm which was cultivated by Cromwell, and it is said that here he used to drill some of his troops before the Revolution. Oliver Cromwell was a citizen of St. Ives for five years, 1631-1636, as an inscription on the base of his statue in the market place proudly states. Another pleasant walk leads

one through the churchyard of All Saints to the footway through 'The Thicket' and along the backwater of the Ouse to Houghton.

St. Ives is only two hours from London, from Cambridge only thirty minutes, and even a day spent there will give you a picture of pastoral beauty and ancient peace that you will always recall with pleasure.

— R. T. S.

HEART OF HOLLAND



Even those tourists who stay in Holland only a brief time usually take the trip to Marken and Volendam, though the undeniable picturesqueness is marred by the spirit of commercialism. But how many know of the delightful boat trip from Leyden out through the Dutch countryside, into Aalsmeer and the lake region, and back to Leyden, an afternoon's trip on a comfortable boat surprisingly untouristed?

If you are linguistically able to buy a picnic lunch, take with you as we did some bread and cheese, fruit and cakes, after the manner of the Dutch families who, with their good-looking children, made up the passengers. Going out of Leyden took some time, for the canals are little wider than the boats and often turn at right angles. Many were the great old cargo boats, with a family to each and all manner of freight, the boats so big and hulking you wondered how they ever got in — or out! We watched one manipulated around a corner with adroit poling by the master, while a young boy directed two horses hitched to the boat by long ropes, as they helped pull it around from their position on the roadway. It was a Dutch version of Daudet's *La Belle Nivernaise*. Such leisurely progress gave us a chance to observe the characteristic aspects of this famous university town.

Once out of the city, the canals were wider. We passed little cottages, their front yards directly on the water. Peaceful domestic scenes met our eyes — grandfather in his baggy trousers leaning back in a chair smoking his long pipe, while blue-eyed children played nimbly about in spite of their wooden shoes. Strangest of all was the effect of the boats at a distance which, sailing on canals hidden by intervening curves, seemed to be gliding over the meadows themselves.

When we finally came again to the quiet canals of Leyden, we felt a closer kinship with the cargo boats, for we too had had a glimpse into the heart of Holland. — H. W. P.



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Do not imagine, however, that it is necessary to buy Whitney furniture in "suites." Whitney patterns are "open stock," so that you can purchase a sturdy tavern table, or a Welsh cupboard, or a graceful Windsor *now* . . . and then add to your possessions as inclination dictates.

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Illustrated are: 460 Butterfly Table (\$43); 651-2 Duxbury Comb-back Arm Chair (\$25); 651 Duxbury Comb-back Side Chair (\$19.50); 398 Server (\$36); 247-A Chippendale Mirror (\$16); and 591 Water Pitcher Cupboard (\$77.)

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buy
**Garden
Hose**

BUT IF YOU WANT YOUR
MONEY'S WORTH YOU'LL
REMEMBER THIS FACT



● A section of Goodrich Garden Club Hose with the outside rubber cut away to show the imbedded cords . . . This is an entirely new process of construction that combines light weight, extra strength and low price.

● Cord reinforcement is built into garden hose for the same reason it's built into tires . . . to give extra resiliency and strength. You can buy all-rubber hose, a thick rubber tube without cord reinforcement of any kind. You may *think* the slightly lower price is saving you money. But the strength, the flexibility, the lasting qualities you want, just *aren't there*. It's very likely to stiffen and develop troublesome breaks in a few months' or a few weeks' time. ● Does this mean you can't buy a low priced hose that will give the kind of service you want? Not at all. Ask for Garden Club at your dealer's. It's the most satisfactory low priced hose you can buy.

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Small spray heads are built permanently into Goodrich "Maxecon", our finest grade of garden hose. Instantly attachable metal supports hold them firmly upright. Just a few turns of the thumb-screws quickly convert your hose into a sprinkler system. 50 foot length of "Maxecon" hose, with built-in Multispray \$7.50
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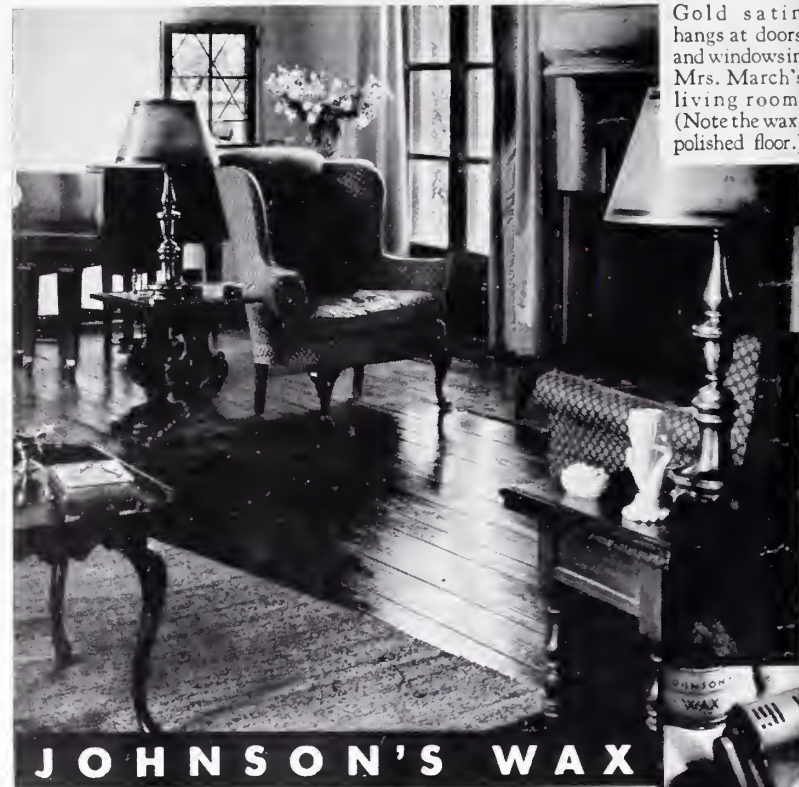


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NOW TO KEEP
MY FLOORS AND
FURNITURE
BEAUTIFUL,"

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Gold satin hangs at doors and windows in Mrs. March's living room. (Note the wax-polished floor.)

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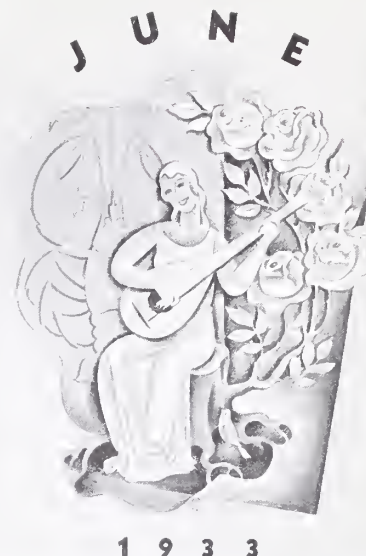
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Margaret Thompson ('Stocking the China Closet When Space Is Limited'), having for many years assisted Grace Cornell in her educational work at the Metropolitan Museum, knows the New York markets thoroughly. . . . Fleeta Brownell Woodroffe implored us to publish more material on the difficult art of rock gardening, so we begin with her excellent article, 'Patterns in Silver.' . . . Marjorie Dobbins Kern lives in Santa Barbara and knows California gardens thoroughly. . . . Dorothea K. Harrison is a landscape architect of Boston and a member of the Boston Society of Landscape Architects, as is also Mary P. Cunningham. . . . Stephen F. Hamblin is director of the Lexington, Massachusetts, Botanic Garden.

Having shown the three houses which won prizes in the West-of-the-Mississippi Group, we publish this month (see page 274) the house winning first prize in the Eastern Group, by Harvey Stevenson, Thomas and Studds. For the first time, we are, in connection with this house, giving credit to the contractor, who, all architects questioned in the matter have agreed, is, if a good collaborator, a very good one indeed.

The house of the future, when it is thoroughly restored to health, and becomes again an efficient working unit and a helpful part of the community, is going to look somewhat different from the old house we have known so long. We shall recognize it, but we shall see changes — reflections, perhaps, of development of character. John C. B. Moore, an architect of New York, showed in the May *House Beautiful* his conception of the house of the future. Eleanor Raymond, an architect of Boston, explains in this issue the kind of kitchen she thinks the new house will have. In next month's issue the house in which this kitchen belongs will be published — a house that also reflects the trend of the times.

Along with the Scillas and the snowdrops came word of a reburgeoning of building — the first green shoots, as it were, after a winter's sleep that has lasted all too long. Thirty leaders in the construction trades issued a call for all those interested in building to get together in Chicago in May and plan to do something about it. Financial authorities, architects, inventors, economists, tax experts, decorators, and construction engineers were all there, for apparently all these doctors are necessary to get home building out of an invalid's bed and up on its feet again.



THROUGH GREEN GATES

The delicate tracery of the carefully pruned rambler roses on the end of this high wall enclosing the pebble-flagged rotunda has something of the quality of the lacy ironwork of the Renaissance gates beyond. The pebbles are set in a design copied from one at the Alhambra

GWYN-CAREG FARM

By J. EDWIN SMITH

Gwyn-Careg Farm, the estate of Dr. and Mrs. T. Morris Murray, at Pomfret, Connecticut, consists of about three hundred and fifty acres of woods and fields, of which approximately fifteen are devoted to lawns and gardens. Thirty years ago the house was a simple New England farmhouse with a large spruce towering above it and a dusty country lane leading to it from the highway. It stood in the midst of hayfields, with a swamp on one side and a pigsty on the other. During the first twenty years of the century the place saw very little change; the pigsty was turned into a simple cottage garden, with roses and a sundial, and the house itself grew under the unskilled hands of the local carpenter to fit the needs of the family. It is only in the last ten years that Gwyn-Careg has grown into an estate of unusual beauty and originality. And the alterations have been many and various.

The dusty lane was changed to a broad drive of asphalt; the swamp was dug out, and in its place was made a wide lake with inlets leading into the oak woods; the house was robbed of its original clapboarding and was covered with whitewashed brick; the garden wall was brought up from the low gray stone one to a height of ten feet and covered with white cement; and in every direction the hot thirsty hayfields were turned into cool and even stretches of lawn with magnificent box bushes (transplanted from old places in Virginia) taller than any man and wide in circumference. Enormous elms of a venerable age were taken from near-by fields or bought of astounded farmers and carried three or four miles on huge trestles, obstructing the traffic and even breaking through the near-by railroad bridge, to add to the splendor and growing beauty of the place. Tall needlelike cedars were brought from fields thirty miles away to stand black and mysterious against the garden wall. Full and splendid trees from deserted farms, Japanese maples, Scotch pines, slender arborvitae, and small yews and evergreens were planted, and all the countryside was gleaned of its loveliness for the making of Gwyn-Careg.

And now we see before us the results of all this effort. Everything is green and warm in color, and the richness of the planting seems almost tropical. But with all its changes the place looks old and mellow, and the skeleton of New England is always there.

Inside the garden wall we are struck again by the felicity of the planting. Gwyn-Careg is not a place of one season, to be seen at one time only, but because of so many evergreens with their varying shades of color, and so many trees carefully chosen for their shape and symmetry, it is, as are the seasons, always beautiful.

The garden, like the house, grew slowly, and only gradually became what we now see it. None of its four walls are alike; no two lines are straight; there is no axis; there is no exactness or architectural 'rightness,' and yet its charm and loveliness are undeniable. It is formally laid out; approximately square, with a fountain in the middle and two canals leading from it with goldfish and waterlilies. At one end of the garden is a loggia with a terra-cotta floor of tiles and a cerulean-blue ceiling which, accord-

ing to the Spaniards, will keep the flies away. Although it does not accomplish this, it is an effective bit of color. A trickle of water splashes into a bowl from either side and overflows into two tiny channels in the floor that join as one and lead into the canal. The garden walks are of flagging, and where they cross the water an iron grille is fitted into the stone, and the gleaming water is seen through the ironwork. Leaning over the canals at either end, with their loveliness reflected in the water, are two brilliant cut-leaf maples that are glowing all summer long. There is lawn between the walls and flower beds, and even in early spring, when the flowers have not yet come up, the garden is full of subtle coloring.

One side of the garden wall is broken by a large iron gate that leads into a pebble-flagged rotunda with tall arborvitae towering high above the wall. In the walls are inserted old Italian and Spanish plaques, the gates that admit one into the garden are of Renaissance ironwork, and the flowers are planted in early Italian sarcophagi; yet with so much from the Old World this garden of the New still keeps its own character and individuality. The

Looking from the loggia into the walled garden. Against the whitewashed bricks, the rambler roses again are trained to a beautiful pattern. The flower box is an old sarcophagus filled with hydrangeas and other flowers



Gleaming white against a dark green background of low box and tall spruce, this statue by Alan Clark is one of the most striking and enchanting features of the garden. In front of it is a pool with rim of green marble



Below is the canal in the walled garden in which waterlilies are set at irregular intervals. Under the water are electric lights which, when turned on at night, shine like muffled subaqueous moons, and cast a golden-tawny light on the trees and plants hanging over the water

flowers are familiar friends, — petunias, Delphiniums, lilies, roses, hollyhocks, and tulips, — and they help to retain the feeling of New England.

The distinction of Gwyn-Careg lies in the fact that what it inherently is has in no way been changed — only intensified. Behind the garden is an orchard which has been turned into a bowling green and croquet lawn, and here again we find splendid spreading box bushes. The apple trees are old and gnarled, and a particularly picturesque one has had a pool put under it over which it can spread its branches, looking down to watch its own reflection. Running through the woods into what was once a swamp, and now is a spacious lake with stately swans floating on its shimmering surface, was a tiny brook which, by the aid of artesian wells, has been made into a swift and noisy stream. And the path of pine needles that leads through the woods by the stream is bordered with moss and maidenhair fern and every sort of brookside plant.

One of the most striking features of Gwyn-Careg can only be seen at night. For in the evening, when everything is dark, soft lights are turned on, and cleverly hidden searchlights, concealed in corners of the garden, light the tops of the trees. The lake and its inlets into the silent wood are mysteriously lit. Golden lamps lie at the bottom of the central canal in the walled garden, and their refracted light shimmers upward between the lily pads, while the fountain's high jets of water are caught by the light as they fall, and are scattered into showers of diamonds. Everything is soft and golden; unreal and dreamlike. The lighting is so dexterously arranged that it gives no effect of artificiality, and there are continual surprises. On the dark lake's surface a pair of white swans float down a path of gold; at the turn of a path the eye is caught by an illuminated white statue brilliant and unexpected against the dark trees behind it. But the garden at night must be seen to be realized and when once seen it is not easily forgotten.





Kwan-Yin, the Chinese Goddess of Mercy, forever gazes upon her reflection in the pool under the transplanted willow

At the left is one of the gray stone paths, between borders of seasonal flowers, leading to the house. Below is seen the back of the loggia from the orchard. Through the grilled window framed with roses and hollyhocks is a singularly beautiful view of the garden inside. The leaning apple tree was transplanted to this position, and now casts its shadow over the garden pool





STOCKING THE CHINA CLOSET WHEN SPACE IS LIMITED

By MARGARET THOMPSON

Gone are the days of our grandmothers with their enormous dinner sets, and plenty of pantry space and supplementary china closets in which to store them. Enter the smaller family, more intimate entertaining, and a minimum of storage space. To have variety of appointments within narrow limits, and to have them sufficient for all kinds of occasions, it is well to plan a certain number of staples that match and then have your accessory pieces in harmony with them. Thus you can achieve variety with these supplementary pieces. Wedgwood or Spode with a plain ground is an excellent staple to build around, as its simplicity makes it exceedingly versatile. It is important to select an open stock pattern that has stood the test of time and is easily replaced. Spode's 'Chelsea Wicker' was chosen as the staple of the china for these tables. It comes undecorated, with an ivory-white ground. The fluted and basket edge gives it a lightness and charm which will be appropriate for the simplicity of a modern breakfast table or the quaintness of the tea-hour appointments, and still be in taste with the damask at dinner.

The plain silver selected is the Lafayette pattern, as it is beautiful in design and weight and blends either with the modern groups or with those more reminiscent of the past. This silver, and, in fact, all the appointments of the tables shown, measure up to high standards of quality but conform to the low budgets prevailing to-day.

BREAKFAST

For breakfast (above at left) a Finnish handwoven cloth and napkins are used, of white and light gray with bright dark blue border and narrow stripes of red, yellow, and blue. The cups are of Spode with a colorful fruit and flower design and polka dots of red, blue, or green, varying on each cup, with, however, a background that harmonizes with the Chelsea Wicker plates. On the wooden tray, a delightful old piece which makes a beautiful background for the fruit, are a blue Mexican glass cream pitcher and sugar bowl. Clear white glass is used for the footed tumblers so as not to repeat the blue of the centrepiece and

linen. The honey jar is also of ivory white, and the plated silver kettle for the coffee has a straw handle and stands on a black teakwood stand. Here are color and interesting textural effects; variety but not confusion

LUNCHEON

The same china (above) is used for luncheon, but with the lightness of the luncheon set, of sheer, finely woven linen in peach color, appliquéd with deeper peach flowers and green leaves, a different effect is achieved. The centrepiece is Italian pottery and the glasses are green pressed in a flower pattern that lends a lightness to the basket edge of the staple china



BRIDGE

For the refreshments at the bridge table, or for use on the terrace or porch, a gay pitcher decorated with a hunting scene is used with matching beakers, both of Wedgwood. Their brown bases melt into the brown wood of the tray, which we have already seen on the breakfast table. The linen cloth has a light yellow background patterned with red polka dots, repeating the red of the hunters' coats. The background of the beverage set is in harmony with our plain plates

The objects on these pages are shown by courtesy of the following: Spode's Chelsea Wicker, Copeland & Thompson, Inc.; teapot, cups and saucers, cream pitcher, and Toby jug, Wm. H. Plummer & Co.; lustre sugar bowl, The English Antique Shop; glass plate for lemon, dinner and breakfast glasses, Mexican glass, and Finnish cloth, B. Altman & Co.; honey jar, Blanche Storrs, Inc.; Italian bowl, candlesticks, and cigarette holders, Ovington's; luncheon glasses, Arden Gallery; place plates, John Wanamaker; beverage set, Josiah Wedgwood & Sons; wooden tray, Mrs. Ehrich; papier-mâché tray, Alice H. Marks; tables, Charak Furniture Co.; silver-plated kettle and salts and peppers, International Silver Co.; flat silver, Towle Silversmiths; luncheon set, Kargere, Inc.; tea cloth and bridge cloth, Mossé, Inc.; damask cloth, James McCutcheon & Co. These objects arranged by Margaret Thompson

TEA

The tea table permits some latitude to the collector, for rare pieces may be substituted for the reproductions shown. Here, instead of adhering to a single pattern, an odd teapot is used with a cluster of flowers, and cups that repeat a flower design. These cups with their scattered florets are still in harmony with the plain plates and may also be used with the china when tea is served at meals. The cream pitcher matches the cups, but the sugar bowl is copper lustre with a raised design of colored flowers. The tiny Toby jug is an amusing container for rum, and a lacy Sandwich-glass cup plate carries the lemon. The tea cloth is of natural-colored Italian linen and also has a flower motive. The tray is an old papier-mâché one with black and gold and a colorful centre. The kettle is the one used on the breakfast table



DINNER

For dinner an ivory damask of rayon and linen makes a harmonious background for the ivory china. Place plates with fluted edges, but decorated with a pattern in lacquer-red-orange, harmonize with the staple pattern which will be used as the meal progresses. The red-orange is repeated in the glasses that stand on white crystal beaded bases. The same Italian centerpiece as used on the luncheon table takes on a richness and weight when filled, as it is here, with fruit. The candlesticks and the small cupid holders carrying the cigarettes are also of the plain Italian ware

PATTERNS IN SILVER

By FLEETA BROWNELL WOODROFFE

Do you like surprises? And prizes? Then look under the dull heading — 'plants with gray foliage.' Velvety mats, perky rosettes, trim blue bushlets — untold treasure for the rock garden is hidden here. It's really quite unbelievable, until we explore a bit. For this colorless term blankets alike such first-water gems as the native pasqueflower wrapped in shining silky wool, *Sedum dasphyllum*'s wee beads so soft and blue, the quaint green and white felt leaves of lavender, the scented curtains of woolly thyme, luxurious hummocks of the deep plushy leaves of silver sage, and the spiderweb houseleek's chubby balls.

The frosty filigree of the small *Artemisias* is hidden here. So, too, are Siebold Sedum with its rare platinum leaves edged with vivid coral, the bright silver of shining cinquefoil, the cuddly furry rosettes of rock jasmines, the fascinating perfection of blue-green *Sempervivums*, and the lovable small furriness of pussytoes, reminding us of that famous diminutive feline, 'the wee, tiny, small, little Maltese cat.'

There are two ways of thinking about color in the rock garden. Color among the rocks — we all want it. We dream of it before we ever begin to shape our first rock garden. We want the sparkle, the warmth of phlox Vivid, the bright heads of pert rosy thrifts, the blues of *Veronicas* and gentians, and the subtle colorings of aubrietias. Fairy-like crocus bubbles, the saucy faces of light-hearted pinks, *Tulipa praestans*, — a lovely clear orange-scarlet like sun through Venetian glass, — we want them all. But the blossoms, sweet as they are, are fleeting. Month after month the rocks are with us — and the plants.

So, I say, happy is the gardener who is sensitive to the color pattern of his rock garden the year round. Both happy and wise,



The deep plushy leaves of the silver sage (*Salvia argentea*) make luxurious patches against the rocks and contrast with the less showy, but charming foliage of Mussin catmint (*Nepeta mussini*)

An effective massing of *Artemisia canadensis* — the 'Silver Mist' of Dakota prairies — is shown at the right. This is a hardy shrub, so dwarf that it passes as a perennial in the rock garden

The large rosettes of the Vienna houseleek (*Sempervivum metenianum*) are illustrated in the lower left-hand photograph, together with soft silver-green clumps of the pointed-leaved Texas stonecrop (*Sedum pulchellum*) which enjoys shadowy niches

Scattered through the crevices of the rocks (below) are clumps of blue-green *Sempervivums*, and above them, giving contrast of color and texture, grows the silvery *Artemisia canadensis*



if he plans not only for the gayety of flowers, but for that beauty resulting from the combination of rocks and foliage which is none the less telling because it is in quiet tones.

Here, the fascination of discovery begins. There is a thrill never before experienced in store for those gardeners who for the first time open their eyes and begin really to see the many greens. And to weave them into patterns of grace. Charades and puzzles fade into the background while we hunt for a blue-green tuft, a yellow-green trailer, a feathery gray-green treelet of just the right height, a small bush of inky green (dwarf Japanese yew for this), or a wee rosette of palest satiny apple green. And, oh, the satisfaction, when not only the modeling of our rock gardens pleases us, but the colors of the plants as well! Then, when the flowers open — well, we envy no one. No one!

Begin this search, and the many delights hidden under the unimaginative heading, 'plants with gray foliage,' are recognized for the treasures they are — for pattern, for contrast, and for color. Forget that dreary term. Just see!

Rock gardeners of the South think, at once, of their handsome cotyledon clan, which, with the echeverias, offer so many choice rosetted forms of shining silvery green with rosy patches and gleams of color — like shot silk.

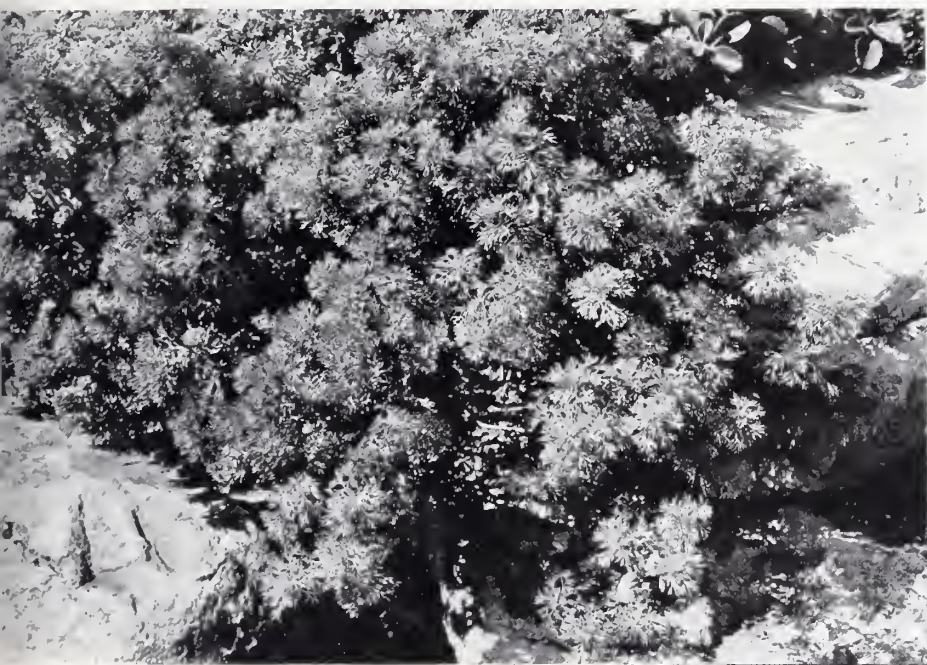
Devotees of the cactus family point proudly to the steely barbs and hoary prickles of their favorites — so very spiny and so oddly beautiful.

The alluring tribe of the encrusted saxifrages tempt irresistibly with their prim rosettes so becomingly embossed and edged with silver, mercury, and frost.

Hardy shrubs so dwarf that they pass as perennials for the rock garden include several of the *Artemisias*: that old aristocrat, the pleasantly scented southernwood (*A. abrotanum*), with the unmistakable bearing of a long-time favorite; the silvery mistiness of fringed wormwood (*A. frigida*); Roman wormwood (*A. pontica*), a feathery grayish-green, and beach wormwood (*A. stelleriana*), with foliage like dense white felt. The soft-toned lavender-cotton (*Santolina chamaecyparissus*) is a close relative. The sunroses are semi-shrubby bushlets of gray-green, while the stonecresses favor bluish foliage. Rue has beautifully glaucous leaves, and the much loved lavender is of a modest greenish white.

For their year-round tuffet form we have the grassy steel-blue mounds of the Cheddar and grass pinks and blue fescue bursting forth in smoke-blue tufts.

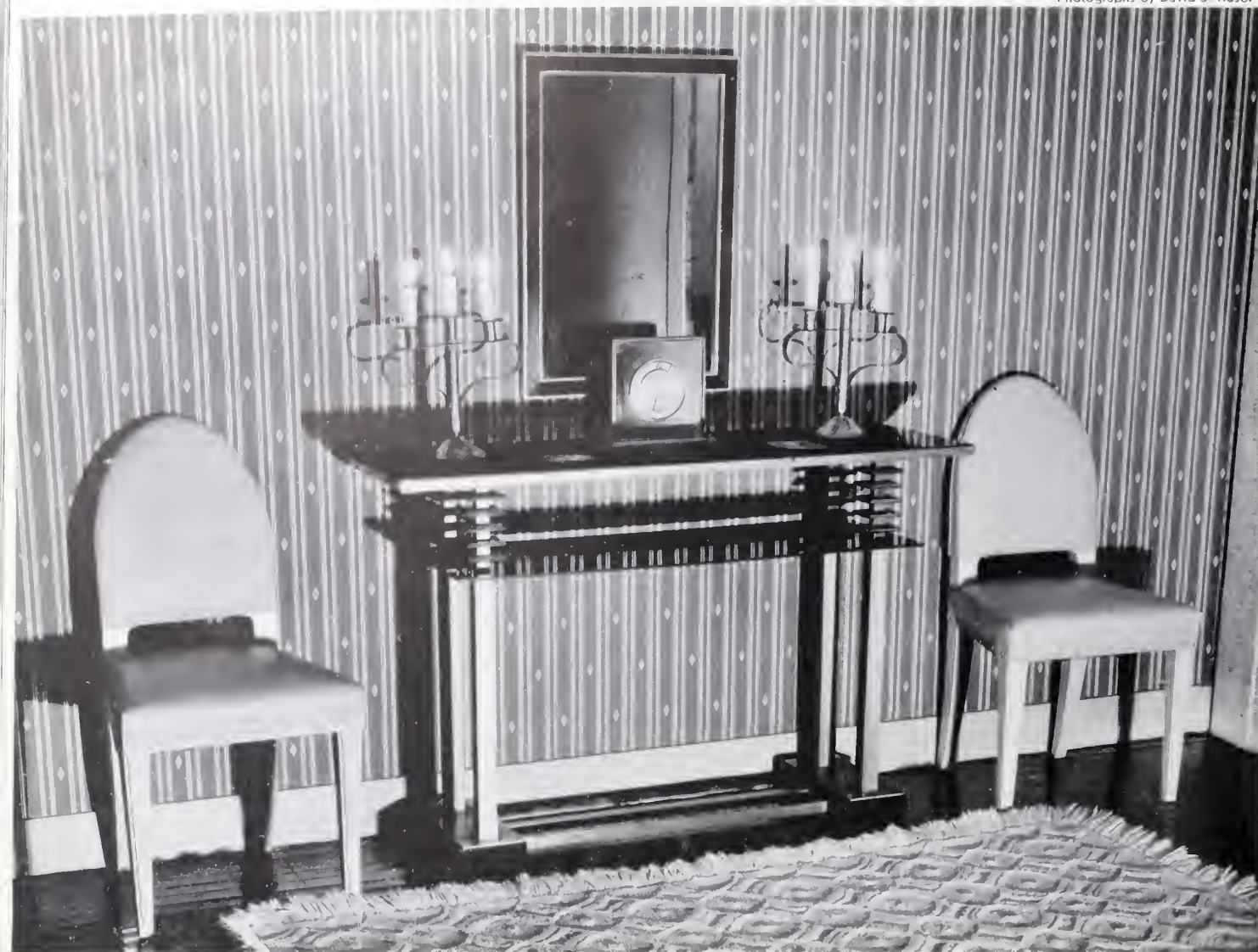
Woolly thyme and the little, notched, (Continued on page 286)



The gray velvet leaves of the Comb speedwell (*Veronica pectinata*) make charming downy mats for small cliffs, their small leaves clustered here above tufts of *Sempervivums* (upper right)



An unusually effective plant for the rock garden is the *Euphorbia myrsinites* (right), which trails its silver tendrils in lavish profusion over the rocks



MODERN

AND PRIMITIVE

It is interesting to see how well the tin candelabra, representing an early art indigenous to this continent, compose with the modern pieces in this foyer. Here against a gray and white paper are a chromium and bakelite table; black and silver mirror and clock to match, from Sweden; white lacquer chairs with white upholstery and a white woolen rug. The latter was designed by Frances T. Miller, Inc.

The tin sconces, mirror, boxes, and candelabra all represent an interesting art of old Mexico now carried on in New Mexico. These show characteristic Mexican designs which are hand-hammered on the tin. The pottery is Indian and includes an ornamented jar, like those in use for hundreds of years, and a new kind of black pottery made at San Ildefonso. In the flat dish are gayly colored pottery fruit and vegetables — chilies, tomatoes, lemons, and so forth. Tinware and pottery by courtesy of Frances T. Miller, Inc.; pottery fruit and vegetables from Stern Bros.

A MODEL KITCHEN

Designed for the Woman who does her own Work

ELEANOR RAYMOND, ARCHITECT

This kitchen is designed around the three principal centres where the main activities take place, as all good kitchens should be. These centres, marked A, B, and C on the plan, are (A) the food-preparation centre, (B) the stove or cooking centre, and (C) the dishwashing centre. In the following outline there is given, first, the ideal grouping of equipment at these centres according to the consensus of opinion of the majority of experts, and then its special arrangement in the kitchen illustrated. Then there follows a list of requirements for a good, workable kitchen according to the best opinions, and the solution for each of these that has been worked out in this kitchen.

A. FOOD-PREPARATION CENTRE, including refrigerator, dry supplies, bowls and baking dishes, cooking counter.

In this kitchen, the materials are taken from the refrigerator, from the cupboard over the refrigerator, and from the cooking cabinet; bowls and dishes from the cupboard to the right of the cooking cabinet, and all assembled on the cooking-cabinet counter. Muffin pans, cookie sheets, and extra supplies are under the cooking counter.

B. STOVE CENTRE, including stove; serving counter between stove and space accessible to dining-room; spiders, saucepans, strainers, tin covers, and other utensils used at the stove every day, preferably hanging on wall near by; baking and roasting pans and large kettles in cupboard near stove; bread and cake storage and knives near dining-room serving counter. Also food-cooling storage (ventilated) near serving counter.

In this kitchen food cooked on the stove is put into serving dishes at the left of the stove (these dishes are kept in the china cabinet above). Bread and cake are cut and put on plates on this same counter. A full-sized door on the dining-room side of this space is opened when the table is being set, and when the meal is being served the door itself acts as a screen. The china, silver, and food are immediately accessible without going back and forth to the kitchen.

C. DISHWASHING CENTRE, including sink, right and left drainboards, and china cabinets. Dishes from dining space should arrive at once at one drainboard of the sink. Here they would be scraped and the garbage disposed of, then passed on to be washed, rinsed, drained, wiped, and put away in orderly succession.

In this kitchen the dishes from the dining-room arrive on the right-hand drainboard. From here the most efficient routing would be as follows: after being scraped and given a preliminary rinsing, they should be piled on the left drainboard, from which they would proceed from left to right through the washing, rinsing, draining, wiping, and putting away in the china cupboard and silver drawer above. The everyday china cupboard and silver drawer open also into the dining-room, so that china and silver are accessible



The ceiling is furred down over the cabinets, thus eliminating out-of-reach shelves and giving an opportunity for a flush ceiling light

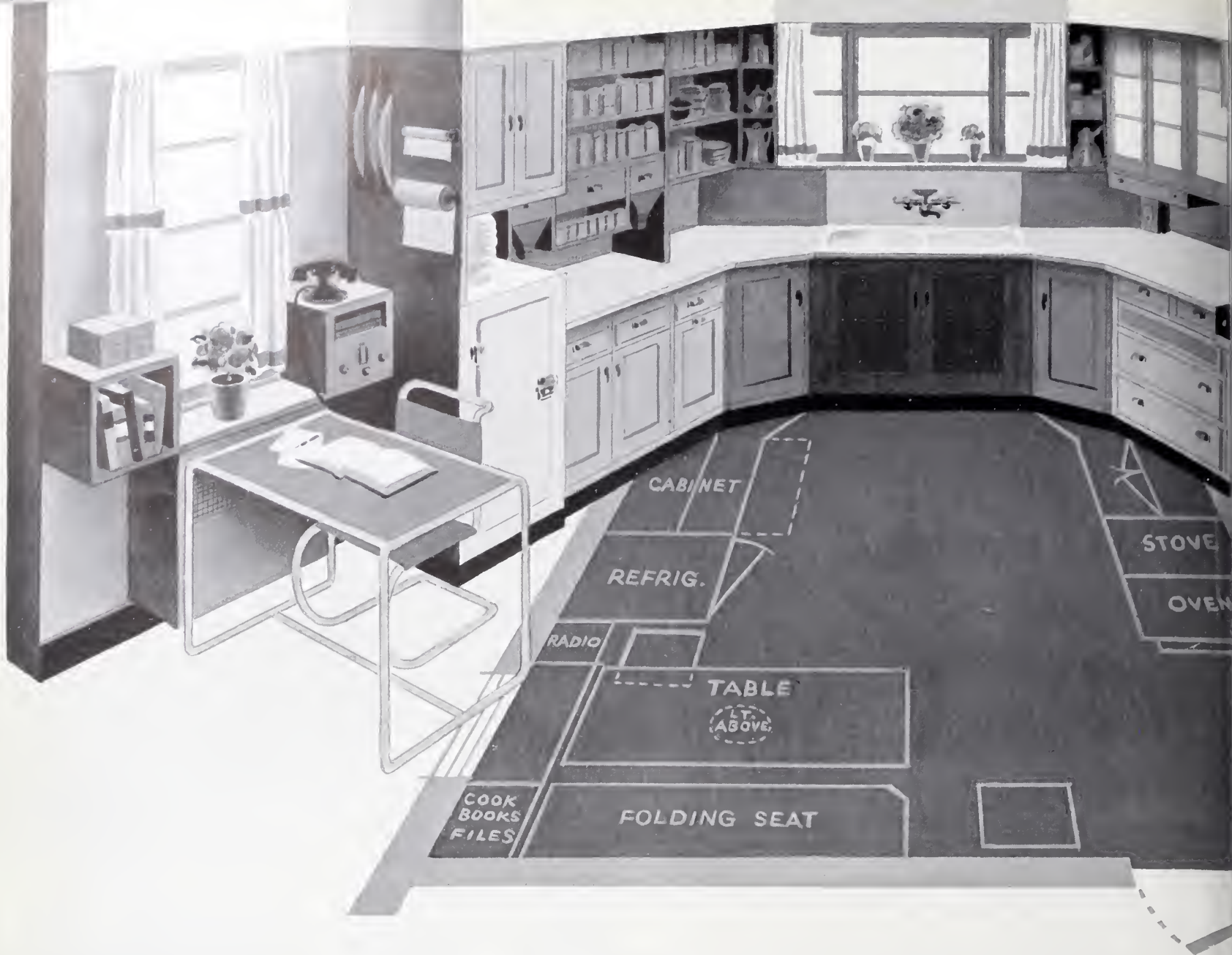
from the dining side when the table is being set for the next meal. This routing of the work also allows a helper to stand at the right of the dishwasher after the dishes are stacked ready to wash, and so wipe and put away the dishes without getting in the way of the washer. This arrangement necessitates the washing of dishes from left to right. Some theories maintain that for a right-handed person this operation should proceed from right to left, but in canvassing individuals it was found that some people strongly prefer the left-to-right sequence.

In this model kitchen, the necessity for locating the kitchen in this relation to the dining-room on account of the orientation, as described below, brings this room at the right of the sink. In analyzing the dishwashing process, it was found that it is necessary to cross the left hand over the right either when picking up the individual dish to be washed or when putting the washed dish into the drainer. The left-to-right process shown in this plan necessitates crossing over to put the dish into the drainer. It would, of course, be entirely possible to proceed from right to left in this kitchen, however, if there were no helper planned for, and if, after the dishes are piled in the drainer in the rinsing sink and sprayed with the hose spray, they are left to dry and not wiped. Later, the drainer could be moved to the right drainboard and the dishes put away directly above.

After the location of these three main centres is determined and the general plan of the kitchen worked out around them, there are other important features to be considered. These are listed below: —

DINING AREA IN THE KITCHEN. Table and chairs for quick breakfast and children's meals, out of the way of the kitchen work, but in the room for ease of serving. Here also would be space to spread out salads or desserts, and here the cook can sit down between operations and use the table for a desk, with her cookbooks, bill file, recipe file, telephone, and radio beside her.

In this kitchen, this table is placed outside the working area and under a low window, and all of these operations are provided for.



ORIENTATION. A kitchen should have sun all morning, since the housewife is likely to spend a good deal of her morning time here. The dining-room should have early morning sun.

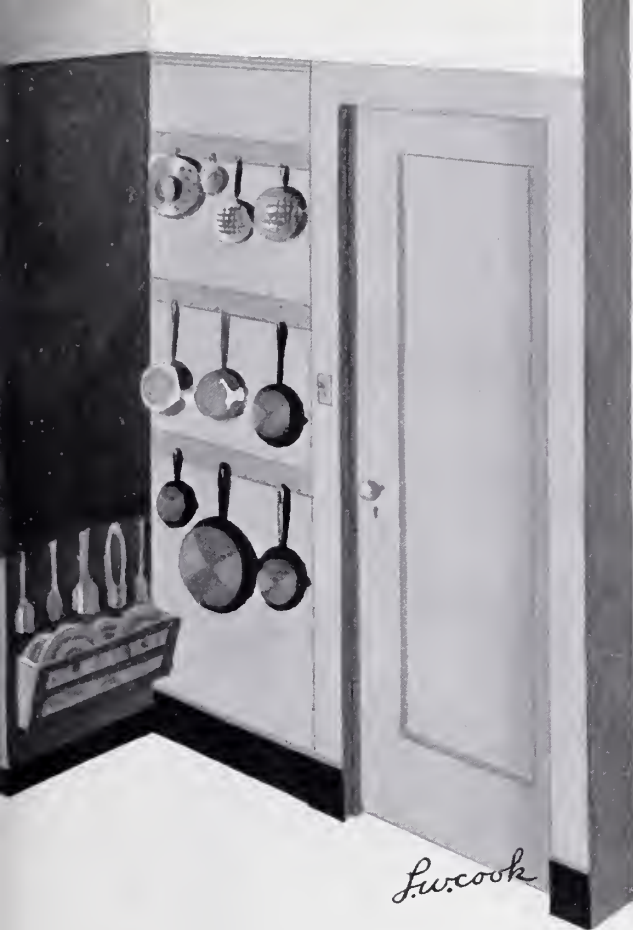
In this case, the kitchen is in the sunny southeast corner, and the dining-room area and the living-room, of which it is a part, have sun all day.

LIGHTING. Electric lights should be so placed that sink, stove, cooking area, and table are well lighted, with no shadows cast by the worker. Windows should be located over the sink to give the worker at this longest-occupied centre a pleasant outlook. Ample space for headroom over the sink sacrifices space for cabinets if the sink is located on a side wall. A second window should be over the table and low enough so that one sitting at the table can see out of it.

In this kitchen, over the first three areas the lights are in boxes set flush with the soffit of the furred-out wall above the cupboards. Over the table there is a simple washable glass shade on a drop-light to localize the light on the table itself. The windows are according to listed requirements.

WALL RECEPTACLE OUTLETS. These should be over the cooking counter for electrical mixer, and so on, over the serving



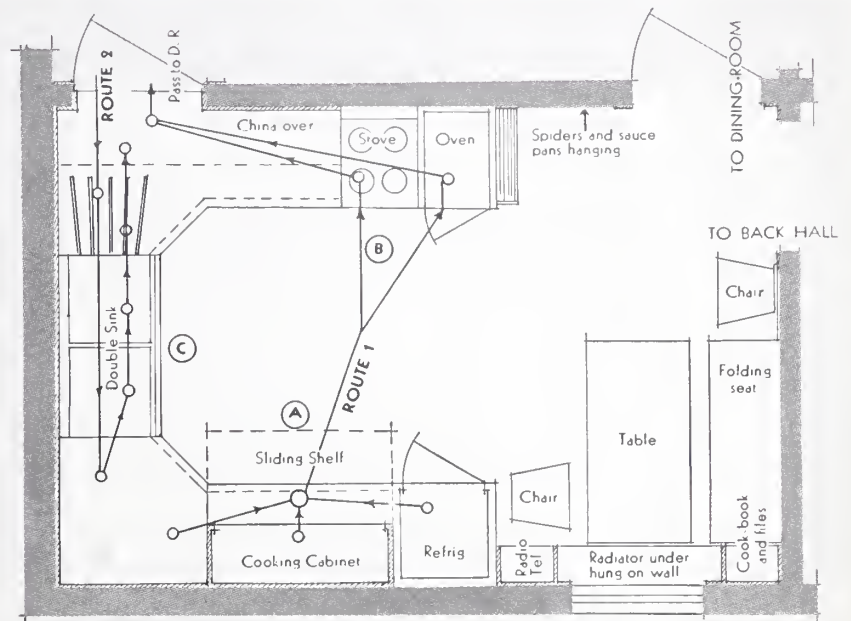


counter for electric toaster, percolator, and so on, and near the breakfast table for electrical breakfast equipment.

In this kitchen, such outlets have been provided for as shown on second plan below.

MATERIALS AND COLORS. Walls and floor of a kitchen should be of material easily kept clean, and the colors should be light, clean-cut, and gay. All materials should be permanent and easily cleaned.

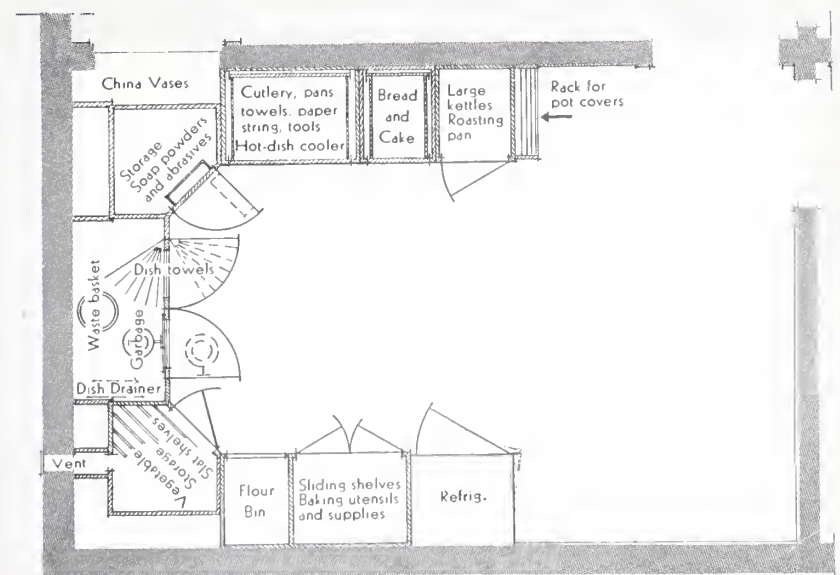
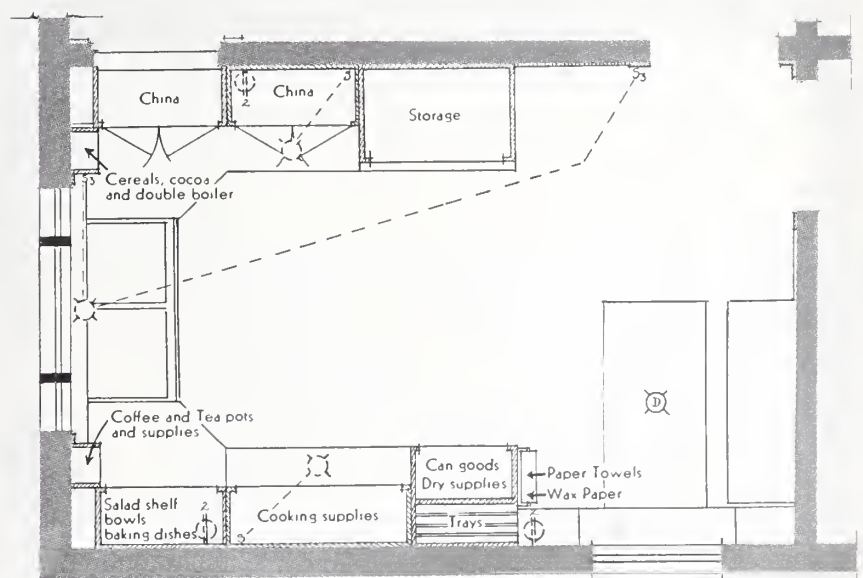
In this kitchen, the walls are painted a light shade of gray with a gloss enamel finish. This color scheme is taken from the stove, which, either (Continued on page 289)



The perspective of the kitchen shown above has been rendered with the long sides pulled out in order to give a better view into the room and show more clearly counters and equipment. The floor plan, on which the perspective is superimposed, shows the true proportions of the room

Not only has a place been planned for every activity with all requisite equipment localized, the interrelation of these activities is logically expressed in the plan. On the first plan above, the three working centres (A, preparation of food; B, cooking; C, washing and putting away) are shown, and also the routing of these activities — Route 1 being from cooking cabinet to stove to dining-room pass; and Route 2 being from dining-room pass to sink to china cupboards

The second plan shows the location of the supplies and utensils kept above the counters, and the third plan of those kept below the counters. These plans should be carefully compared with the perspective. The sketch at the bottom of the opposite page shows the planning corner with folding seat having painted back, steel table and chairs, cookbooks, file box, radio, and telephone





J. Horace McFarland Company

Very effective are groups of tall Campanulas with their graceful bell- or star-shaped flowers in white and varying shades of blue and purple which offer endless variety

CAMPANULA, THE BELLFLOWER

By STEPHEN F. HAMBLIN

With the interest, poetic and aesthetic, that belongs to this flower it is strange that so few of the more than three hundred species are commonly grown. Seeds of some it is impossible to get, many are not of easy culture, but this good group really needs publicity. Nearly all are Northern plants, with a few exceptions wholly hardy, and a greater part of them are native to the hills and meadows of Europe. In height they vary from a few inches to more than five feet; the blossom may be a bell, a cylinder, a cup, a star, a wheel, or other form, nearly always blue in some shade, with a white form in most cases. To add to our confusion there are twenty or more related genera in this family, differing in minute internal characteristics, — too difficult to be understood by the gardener who does not want to be a botanist, — mostly in the way the capsule spills out its seed, and the arrangement of the anthers. All the large blue bells on tall plants are Campanula (learn also Platycodon, the balloonflower), but the small rock kinds are much to be confused with their cousin-genera. Nearly all of this family have a pale milky juice to the stem.

There are some twenty-five species that are known to be an-

nuals. They are not as willing to grow as I would wish, and are hardly worth their trouble, except in a collection. Bluestar bellflower (*C. ramosissima* or *C. loreyi*) has a large wheel-like flower, blue or white, somewhat like the perennial Carpathian bellflower. Greek bellflower (*C. drabifolia* or *C. attica*) resembles our native harebell. *C. erinus* has shining foliage, but is not as showy or easy to grow as the bedding lobelia. Anatolian bellflower (*C. macrostyla*) is the most distinct. The big flower cups are erect, very pale dull purple with violet dots, like a calico print, the style very large and projecting much beyond the petals. But the bloom is brief and for mass effect it is useless.

Too many of the good bellflowers are biennial. With my present dislike of biennials that put all their flowers in one season, I shall give the biennial ones short notice until I have all the perennial ones growing. Canterbury-bells (*C. medium*) is the favorite of these, and its special cup-and-saucer form shows what cultivation will do to a sober plant, while the rose form is the only red in this bellflower genus. Chimney bellflower (*C. pyramidalis*) attains fame because of its height, for, with water and manure to

help, it will reach six or more feet, and the blue or white stars clothe the long spiry stems for much of the summer. Often it is grown in pots, for the white radish roots do not always survive Northern winters. *C. mirabilis*, *C. primulaefolia*, *C. sibirica*, *C. spicata*, *C. mollis*, and *C. thyrsoides* have been tried here; the flowers are well worth looking at, but before the season is over the plant is too near death to be worth saving for another year. These are all offered in foreign seed lists, usually with no warning that the plants are not permanent.

The best biennial is classed as a vegetable, rampion (*C. rapunculus*). The first year it is a white radish, whose leaves and roots may be eaten, but I find them rather tasteless compared with spinach or red radish. The next spring, if not eaten, it bursts into three feet of bloom, of many violet bells remotely like our hare-



Antoinette Perrett



A. T. de la Mare Company



Above and below are varieties of biennial Canterbury-bells, the blossoms above being of the 'cup and saucer' form. Farthest to the left is the *Campanula glomerata*, which makes a creeping mat of foliage, and beside it is the variety *persicifolia* or peachleaf bellflower, which blooms from May into July and is excellent for cutting

Ralph M. Kroscher

bell, but on a more abundant scale. It is the best biennial of the kinds little seen, but the seed is listed among the vegetables.

The true perennials can best be divided for the garden lover into three groups — those two feet or more tall, those over one foot, and the alpine that are measured in inches only. Of the tall kinds the best by far for the flower garden is peachleaf bellflower (*C. persicifolia*), easily remembered by the narrow shining foliage, mostly in basal rosette, much like the leafage of the peach tree. The vermicelli roots increase rapidly, and smallest divisions in the spring, with care, soon make flowering plants. The double and other named forms are increased in this way. The flower bells open out quite flat, blue or white, on three-foot stalks from late May into July, so it is one of the long bloomers for the border. The plant is very good for cut flowers, while other species wilt in water. Originally the flowers were not over an inch across, but *alba grandiflora*, Lavender Queen, Telham Beauty, and Verdun are almost as large as Canterbury-bells, and double forms, as *moerheimi*, Fairy Queen, or Fleur de Neige, look like miniature hollyhocks in white and blue. If only other perennial species were as showy and of as easy culture as this one! (Continued on page 287)



AWARDED FIRST PRIZE

In the Eastern Group of the houses submitted in the
House Beautiful Small-House Competition

THE HOUSE OF JUDGE PETER B. OLNEY

SCARBOROUGH-ON-HUDSON, NEW YORK

HARVEY STEVENSON, THOMAS & STUDDS, ARCHITECTS

SCHNELL & JOHNSON, CONTRACTORS



The problems in planning this house were many. The plot was shallow; it must be entered from the highroad at a higher level; there must be privacy, with protection from north winds and from the heat of summer afternoons; there were trees in the centre of the lot to be avoided; and there was a house close by whose view of the river from the northwest could not be impeded. Finally there must be a maximum feeling of space in a small plot. The placing of the house close to the street, the high walls and garage court, were some of the means chosen by which the architects solved these problems

The house has walls of common brick veneer, with the bricks laid on edge, and of a bright, glowing light red color. The roof has Brittany tiles which shade from a very dark red at the top to black at the eaves. There is practically no outside trim; the doors and frames are stained oak and the windows are lead color

The placing of the house with the service end to the street results in an interesting plan and an excellent massing of parts. The house obviously turns its back to the highroad, and yet each view of it as seen therefrom is pleasing. The handling of the kitchen ell is particularly successful. The door enframement and the various details show a nice use of brick, and the massive square central chimney, which contains a ventilating shaft, seems just the right crowning touch to the whole mass



Palmer Shannon



To do in the Garden this month

BY MARY P. CUNNINGHAM

J U N E



Keep ahead of the garden game lest it get ahead of you. No matter how late or how early the season, it always catches up with itself in June

Make the most of the iris clan and its attendants, which are the big show this month. Be sure that they have enough water while blooming. Watch for signs of the iris borer (soft and slimy leaves) and remove and burn affected plants

Extend the iris season to six weeks by using the early crested iris, the Siberian, Florentine, and Japanese, as well as the German. The best iris companions are lupine, chrysanthemum, columbine, pale yellow daylily, peachleaf Campanula, and Violas

Continue to plant deciduous trees and shrubs as long as they are dormant. Plants in full foliage can often be moved, however, if moved with balls of earth the day they are dug — which must be a cloudy day

Set gladiolus 5" deep to avoid staking. Heavenly Blue (lavender-blue), E. I. Farrington (lemon), Golden Measure (yellow), Persia (mahogany), Rose Mist, and Maidens Blush (both primulinus hybrids) are worth trying

Dust roses at least once a month with Massey dust (nine parts powdered sulphur and one part arsenate of lead, and sold under various trade names). Use in bellows or in a muslin bag beaten with a stick so that the dust gets up under the foliage, especially just before or after a rain (which is when black spot generally appears)

Mulch rose beds lightly so that air can get in. Granulated peat and buckwheat hulls are both good for this

Cut long stems with roses. Cut in the evening and plunge to their necks in water overnight

Potted roses may still be planted. Dormant bushes live better, but it is too late for those now

Combine babysbreath with mullein pink and Dianthus Miss Sinkins, white; maroon sweet-William with blue and yellow flax and lavender cotton; nepeta with pale yellow African daisy; *Pentstemon barbatus torreyi* with blue flax; annual yellow lupine with low ageratum and white alyssum; mignonette with pale salmon Lilliput zinnia and *Dimorphotheca aurantiaca* hybrids

After lupine is over cut it to the ground, as it always gets aphids. Spray with nicotine. Lupine likes a cool, slightly acid soil

Let tulip leaves get brown and sear before picking so that the bulbs can ripen. If possible, take the bulbs up every year to avoid this unsightly interim

Plan for the August slump by planting *Lilium speciosum*, blue and white Hosta, Platycodons, Buddleia, early aconite, and *Hemerocallis lemona*

Collect your own columbine seed from the best specimens. Columbine should be treated as a biennial and raised from seed and grown in masses

Plant dahlias 3" apart in well-drained light soil. Fertilize when the first buds form unless growth is rank. Use some of the new race of English singles

Put tritonias in a sheltered spot and cover in winter. These are hardy south of Boston

Pot up some of the annual seedlings to fill August vacancies in the border and for terrace plants as a change from the stereotyped 'bedders.' Plunge pots to the neck in rows in the cutting garden and keep watered and the dead flowers picked off

Use three self-colored zinnias to a 9" pot; three primrose Aztec marigolds to a 12" tub. These will grow 6' tall in a rich mixture of good loam with very old rotted manure, half and half

Plant evergreens always with balls of earth. Buy from reliable nurseries or run the risk of getting plants which have been dried out and will probably die



Sow annual seeds deeper as it grows warmer, but not deeper than three or four times the seed diameter. Try *Salvia farinacea* Blue bedder (more compact and deeper blue than type); *Cynoglossum amabile*, pink; *Strobilanthes* (old-fashioned plant now revived as a bedding plant; violet flower with dark foliage)



Use 6' stakes for Delphinium. Keep clumps down to three or four stalks with 2'-3' between clumps so as not to overcrowd. Cut to the ground after blooming and fertilize the plants with bone meal

Plunge house plants in pots outside in the half-shade

Put the fish outside. If you have cats be sure that the fish have rocks or plants to hide under

Plant seed of *Salvia patens* to take the place of *Delphinium chinense* in August if yours has a tendency to mildew

Water Delphinium well while buds are setting and until they show color. Choose plants in the nurseries while in bloom this month. Many of the new hybrids are lower-growing. Clear blues are more useful in the mixed border than lavender-blues

Plant a few of the new violet Rosyanna. Its flower has a true violet shape of a lively rose color and it is very fragrant

Spray nicotine for boxwood miner. The symptoms are very tiny yellow spots on the foliage

For a gay and quick vine plant squash seeds — three to a 14" wooden tub. Give them support to climb on

Order bulbs before July 1. Order pansy seed to sow in August. Self-colored pansies are the best and there are some lovely new red shades

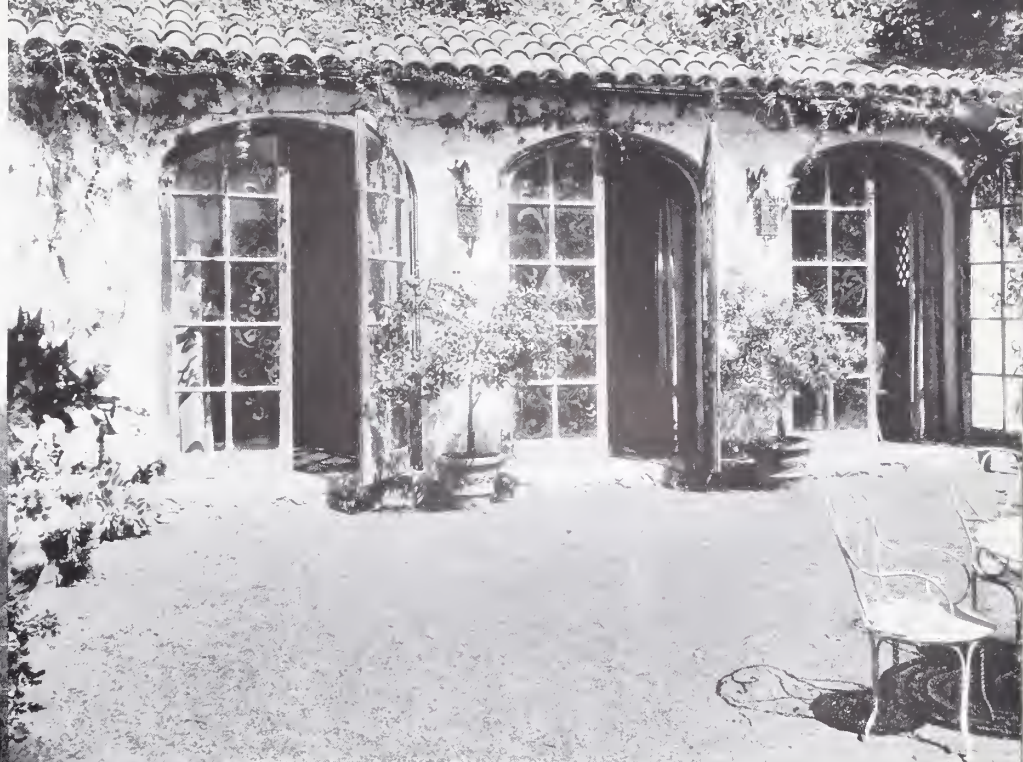
Note this succession of clear cold yellows for the garden — English primrose, tulip Moonlight, *Iris flavescens*, *Hemerocallis flava*, *H. thunbergi* and *H. lemona* (but not *dumortieri*), Harison's rose, sulphur snapdragons

Plant all-summer bulbs. Experiment with some of the rare ones such as alstroemeria (shades of pink, yellow, and orange); Anthericum (white starflowers), Chlidanthus (fragrant yellow), Cooperia (pure white Texan flower), Dierama (similar to ixia), Hymenocallis (fragrant white), Lycoris (hardy mauve-pink), Sprekelia (Mexican crimson), Sternbergia (yellow, like large crocus), and Tigridia (brilliant yellow, rose, and scarlet mixed), as well as the better-known tuberose, begonia, Galtonia, Tritonia, Zephyranthes, dahlia, and gladiolus



Divide and transplant Oriental poppy after blooming. Cut for the house while still in bud, and burn ends of stems

An old stone house standing on the edge of a lemon grove provided the kernel of this garden retreat which, because of its nearness to the main house, was made to accord with it architecturally. A fireplace was built in a semi-circular recess cut out of the rear wall, and on the opposite side three arched doorways lead to an enclosed terrace



Photographs by Fauldings

and the boring formalities of grown-up life in general. Tea parties or even occasional luncheons, had always a special relish when set in a new and leafy environment deep in the garden, well removed from bothersome requirements in the matter of table manners and stiff dining-room chairs. Even if it was only a meagre repast of plucked berries served on plates of green leaves, the satisfaction with which it went down undoubtedly made for better digestion

A GARDEN RETREAT

By MARJORIE DOBBINS KERN



There exists no more efficacious and delightful way of making a garden thoroughly livable than to provide it with a small garden house of its own, an offshoot of the parent stem, separate and distinct from the domicile proper. Such a small house not only adds importance to the garden and furnishes a focus for outdoor activities, it attracts unfailingly the affection of all members of the family, young and old.

In all probability the special appeal of such a feature springs from memories of early childhood days, when an extra-mural playhouse stood for an escape from the discipline of everyday routine

than did the more indifferent partaking of complex fare beneath the family roof-tree.

They are particularly fortunate who are not faced with the need of erecting garden structures, but have outlying buildings already existing on the property which may be turned to new uses. When Mrs. Mary Stewart planned Il Brolino, her home in Montecito, California, she decided to give a new lease of life to a small stone house between forty and fifty years of age which she found standing at the edge of a lemon grove on her estate. The old house, with some minor changes, has been made to take its place nat-

rally and unaffectedly in its recently built entourage. Indeed it plays a particularly appropriate rôle, in view of Il Brolino's Italian treatment throughout and the fact that a small lemon house was always a characteristic appendage of the old villas of Italy. Aesthetically, too, it serves as an outpost of architectural interest which gives scale and dignity to the large house.

No garden feature can of course be treated as a thing apart, but in this case the architectural style of the small building accords closely with the dominant tone of the main residence, owing to their nearness to each other. Because of this proximity a spurious rusticity is not allowable in the treatment of the little house. It has a cosy solidity and strength, it is simple in all its arrangements, but the backbone of tradition and order is felt beneath its details.

The original old structure covered one room of comfortable dimensions, about fifteen feet by thirty, with a roof of red tile and thick walls of native yellow stone. These have been tinted white, to match the other buildings. Three arched openings were cut in the front of the house, in the style of the Italian loggias, to give ample access to air and sunlight. In the openings hang long glass doors decorated with hand-painted scrolls, the paint being scratched in places with a wire brush to give an air of age and a human touch of irregularity. The wooden beams supporting the ceiling are also painted in colors, and the new floor is made of smooth red tiles. In the rear wall a fireplace was constructed, not only to provide means of tempering the chill on cold days, but

also for the genial atmosphere its presence gives. This fireplace is set back in a semicircular recess cut out of the wall, a feature which has the advantage of making the room seem larger, of throwing out more heat, and in addition providing space for small cushioned seats on each side of the chimney opening.

Mrs. Stewart has chosen furniture of a pre-luxury era, largely of the unadorned forms of early sixteenth-century design, as being best suited to the sturdy simplicity of the small stone house. At one end of the room are an Italian *credenza* of simple proportions and a Spanish sixteenth-century wooden seat. Spanish chairs and a painted chest are against the wall. At the other end of the room are a long table and four three-legged chairs made in England early in the seventeenth century. Initials idly carved on the chair backs are still visible. For lighting, there is a Spanish Renaissance lamp hanging from the ceiling and large candles in iron *torchères* on each side of the fireplace niche. This mingling of pieces coming from different national sources is entirely successful, because their design is informed by the same spirit — a product of the same decorative influences which swept across national boundaries throughout Europe. The white walls are left largely without decoration, save for two or three tile plaques, an old Italian painting over the fireplace, and the pleasant note of flowerpots in wall brackets under the leaded windows.

Opening from the house is a small hedge-enclosed terrace, furnished with garden tables and chairs, which provides a secluded place to sit on sunny days. The surrounding luxuriant planting

The walls of the large room are of rough white plaster with red tiled floor and painted ceiling beams. Carrying out this general feeling of sturdy simplicity, the furniture gathered from Italy, Spain, and England is mainly of sixteenth-century design





Between the formal pleasure grounds surrounding the main house and the orchard which lie beyond stand the little garden house and its hedge-enclosed terrace, which provide a perfect setting for the more informal and intimate joys of outdoor living.

adds much charm; a towering pine tree shelters the house from the rear, 'Cup of Gold' vines trail on the roof, while strawberry jars, little kumquat trees, and various succulents in pots add their friendly presence to the terrace. The house is on a slight eminence, and beyond the enclosing hedge the lemon orchard drops away toward the distant sea. Over the top of the clipped cypress one catches a view of the Santa Barbara Channel with its islands on the horizon, a view patterned by pale trunks of thin Eucalyptus.

The little stone house and its terrace serve as a boundary fea-

ture between the more formal pleasure grounds surrounding the house and the orchards and vegetables lying on the outskirts of the property. In a sense this small unit of a harmoniously composed whole may be compared to the *giardino segreto* of the old Italian villa gardens. It was the practice in Italy to have large areas for the entertainment of crowds, and small personal bits for the intimate few. As an aid to being at home in the garden, we could not possibly do better than emulate this old Italian custom of creating a quiet retreat to which we can retire to refresh our spirits in solitude.

INGENUITY

IN THE BATHROOM

In the bathroom shown at the right, the mirror shelves, which are painted blue underneath, are conveniently placed for toilet water, bath salts, and so on, and fit into a small space. The walls above the white tiles are cameo pink with a border of blue looped cord and tassels. The shower and window curtains of waterproof silk taffeta match the walls, and the towels have pink borders. Au Bain



David J. Koser

Margaret Stauffer



Black, gold, jade, and coral are the colors combined in this distinctively modern and masculine bathroom in the apartment of Charles H. Langer, in Chicago. A narrow band of coral separates the gold wallpaper from the black vitrolite wainscoting, and a tin valance painted in black and jade to simulate drapery over green gauze glass curtains ingeniously enlarges the effect of a too small window. The specially designed cabinet is also painted black with bandings of jade, and the fixtures are of coral color with gold-plated fittings. Florence Ely Hunn



George D. Haight

Red and white paper in the alcove, with white walls and red and white curtains, give this room a cool, summery look. Violet Turner Searcy of Benno Simank Studios, Decorator. The materials on the two following pages were selected by Maple, Chintz, and Pewter

A SUM IN SUMMER WALLPAPERS AND CURTAINS

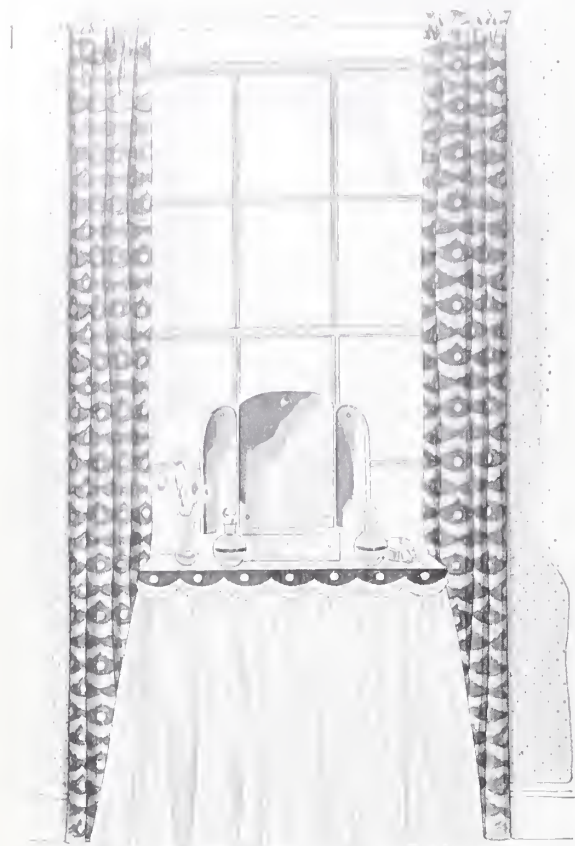
TO all good mathematicians one and one make two. There is, however, a field, unexplored probably by such mathematical wizards as Euclid and Einstein, where one and one make more than two in effect. One object, viz. wallpaper, and one object, viz. curtain material, make, it is true, two objects. But they make two plus infinity in satisfaction if the right ones are added together.

In the bedroom above, which is in the cottage of Mrs. Walter Leimert at Malibu Beach, California, the decorator, Violet Turner Searcy, has performed this sleight of hand with paper and materials, and achieved what the illustration so graphically portrays — a cool summer bedroom that is stripped down to its essentials without being bare, and that is at the same time inviting. In this case, the paper is used in an alcove in which twin couches and a table are placed, while the walls otherwise are brick and pine paneling, both painted white. The paper has a dainty small red flower on a white ground. The curtains are white muslin trimmed with red ball fringe. A simple combination, to be sure, but, like

many simple things, not always easily arrived at. The other objects in this room which help to maintain its cool, pristine character are a comfortable chair in white muslin welted in red, a white chest, a milk-glass lamp with plain white organdy shade bound in red, and red and white gingham pillows.

On the two succeeding pages are six more suggestions for this mathematical juggling, all chosen with summer bedrooms in mind, but bedrooms obviously not in the same house.

The first of those shown (1) is for a little girl's room. Lace-like scalloped ruffles and buttons form the design of this very new chintz with bright light red as the background and the design in white. The paper for this little girl's room needs to be just a foil for the chintz, and the one selected is all white with tiny pin dots set off by a narrow paper border of red, green, and silver stripes on white. A dressing table with skirts of dotted Swiss, banded around the top with a cut-out strip of the chintz, completes the picture.

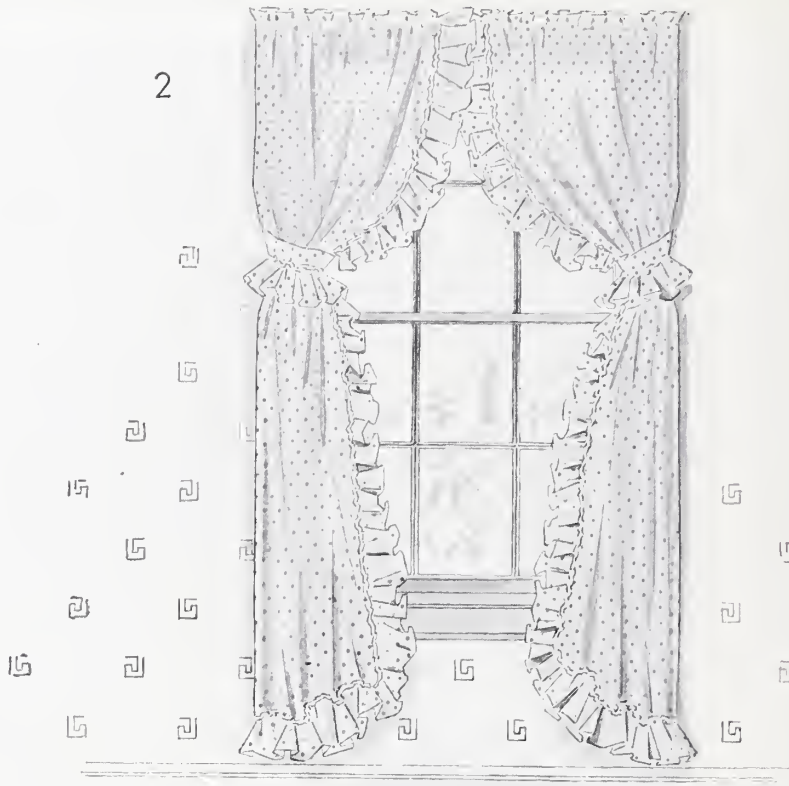


4

2. For an owner's room is an interesting black and white scheme which is carried out in both paper and curtains. The paper has a scattered Greek key design in black on a white ground, and the curtains, with wide full ruffles, are of white organdy with black dots. These are caught back with a band of the same and hang just to the top of the baseboard. Papers and materials for this scheme and for all the others sketched are shown below and on the opposite page

3. The paper for a very little boy's room has a patriotic theme which will have an educational value as well as an aesthetic one. It shows George Washington and Mount Vernon, and ships and eagles, all in a cool spring green interspersed with yellow stars on a glazed white ground. The curtains are of plain net of the same green, hung full to the window sill, and finished with double hems and trimmed with old-fashioned rickrack braid of bright yellow

2



5



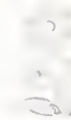
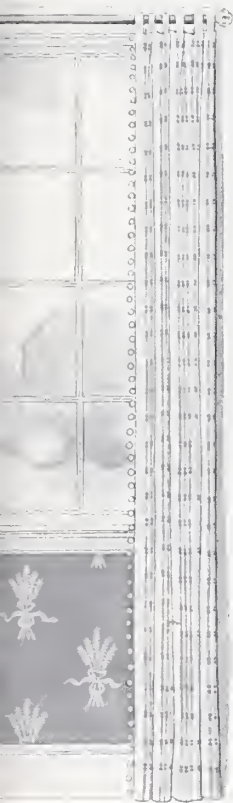
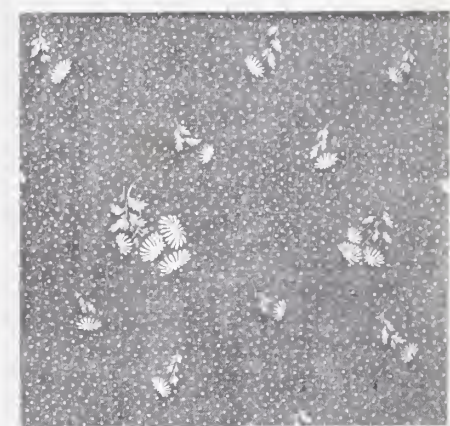


4. For a guestroom there is wallpaper of simple, restful design, with diagonal lines of apricot and dull gold on a chambray-like ground. For the curtains with this a voile has been chosen of brown. This has a scattered design of white dots and field daisies with apricot centres. These curtains are hung without other glass curtains, outside the trim to come just below the apron, and are on short swinging rods

5. Another suggestion for an owner's room is a cool paper of royal blue with a white wheat design and an openwork white material from Norway, making a delightfully gay combination. The curtains, hung by straps from a pole at the top of the trim to the floor, are edged with a coarse, cotton ball fringe

6. The last sketch shows a charming suggestion for a baby's room. If there is a soothing influence in color, then surely no infant could resist the benign effect of fluffy soft blue and pink voile and the pink and aquamarine wallpaper, especially when the paper is filled with such delightful objects as wheelbarrows, watering pots, and flowers. The pink voile is hung straight on one side, and the blue voile with blue ruffles is hung very full on the other side and caught back with a large bow of the pink voile

6





David J. Koser

GARDENING DAYS ARE HERE AGAIN

And here spread out before you are: a bamboo wheelbarrow with removable wicket and racks for tools; special all-steel lightweight cultivators (one- and two-tined); heart-shaped and oval hoes; new lawn mowers, one with a special rake-weed section, and the other of aluminum alloy casting and thus very lightweight; copper watering can and a green one with long nose; green papier-mâché flowerpots; wooden-bird flower stakes with spring tops, and a raffia one; grass sifter can, rubber sprayer, galvanized-metal hose sprinkler; special scissors, pruners, weeding forks, and trowels (in semicircle); dome-topped pottery bird fountain; round raffia picking baskets; special lightweight handy tools; and a red picking basket containing gloves, raffia, and other aids to gardening

We shall be glad to give more detailed information about these objects, which are shown by courtesy of Max Schling Seedsmen, Inc., Lord & Taylor, Stumm & Vatter Co., Lewis & Conser, Mitteldorfer Straus, Hammacher, Schlemmer & Co., Peter Henderson & Co.

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73 WALL STREET, NEW YORK, N. Y.

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AMERICAN STOVE COMPANY

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PATTERNS IN SILVER

Continued from page 267

gray velvet leaves of Rosy Comb speedwell make charming downy mats and draperies for small cliffs. Creeping gypsophila trails its gray-toned leaves and misty bloom heads among the stones in a tranquil fashion.

For quiet corners Dutchmans-breeches and fringed bleedingheart offer their delicate gray-green foliage in a high-bred manner. Fragile beauties, both of them, and worthy of every care.

For somewhat taller effects, there are the clean-cut leaves of the various columbines, the swaying fountains of blue flax, and pale spires of that cool-looking pewter-like plant known as Macedonian toadflax.

A curiously beautiful plant is *Euphorbia myrsinites* as it lies with its lax stems studded with blue-gray-green leaves spread out in the sun. It looks as though it had been wrought by some metal worker of infinite skill and cunning. Hardy, obliging, and unusual, its frequent seedlings are always in demand.



THE LITTLE PEOPLE

Delightful small people of the rocks to be allowed to fill crevices, to drape, to huddle densely in the inimitable manner of their natural growth (even planting with tweezers can't approximate it), are the rock jasmines, the webby house-leeks, the smaller gray-blue Sedums — *caeruleum*, *hispanicum*, and *dasyphyllum*. In the rupestre group of the Sedums there are also several bluish-gray forms which spill their soft masses out in beautiful cascades.

The Texas stonecrop (*Sedum pulchellum*) is a precious find. It enjoys shadowy niches and flings its silver-green branches across the stones with a careless grace.

The exquisitely carved Siebold stonecrop, mountain stonecrop, Ewers stonecrop, and the blonde cream-and-pistachio leaves of blush stonecrop (*Sedum alboroseum* — the variegated form) are treasures of larger stature.

A self-contained midget of unshakable dignity is the woolly yarrow. Perched on a sunny ledge, it lifts golden honeycomb heads above low mats of downy fine-cut foliage.

Gold and mercury are the colors, too, of the alyssums — saxatile and argenteum. The former hoists a wealth of wee golden flowers in dainty sprays above its ample tufts of gray-toned foliage. The latter is a small bush of tiny green-gray leaves on wiry stems with thin heads of yellow bloom.

For pockets in rocky banks where wild flowers gather, we find the delicate glaucous foliage of the fairy-like anemonella and its early cousin the American pasqueflower — amethyst-tinted cups with hearts of gold and sheathed in silvery silk. For such a spot, too, are early wood betony and the quaintly charming shootingstars rising from neat whorls of grayish satin-surfaced leaves. For the background perhaps, our choice will include the glaucous sprays of early rue, the densely hoary leadplant, and cudweed rising like curling wisps of wood smoke.

Now there are others. Many others. There are indescribably lovely small evergreens. There are engaging annuals and biennials with their leaves veiled in silver gauze. But we are limiting our search, just now, to the perennials. Some of the primroses must not be overlooked, particularly the Birdseye and Silver-dust primroses. Nor the striking foliage of Flower of Jove (*Lychnis flosjovis*), the pretty little *Malvastrum coccineum* of Western prairies, nor the quiet charm of Mussin catmint (*Nepeta mussini*). Woolly betony, the unassuming Mouse-ear gypsophila, the amiable pale gray spreads of snow-in-summer (*Cerastium tomentosum*), and the pewter-dusted mats of woolly speedwell — each fills a need.



LEAVES TO TOUCH

One thing more. Once you've treated yourself and your garden to the companionship of some of these silvery tufts, downy balls, and small bushes strung with dim and gentle blue, I predict that you will come to know a further delight, one that comes from the fingertips. And you'll be saying with Emily Agnew, as I do: —

I go into my garden some daytimes just to touch
The velvet leaves, the flannel sorts, the furry ones and such.

CAMPANULA, THE BELLFLOWER

Continued from page 273

Olympic bellflower (*C. latiloba* or *C. grandis*) is similar, not so tall, the flowers larger and fewer, the leaves wider. It has the same little white creeping roots. Sad to relate, the seed usually obtained grows into the more common *C. persicifolia*.

Milky bellflower (*C. lactiflora* or *C. celtidifolia*) has a turnip root and a clump of five-foot stems with many pale green, toothed, wrinkled leaves much like those of Melissa or spearmint in shape. Until it blooms you would not suspect it of being a Campanula. In June the stalks fork out into broad panicles of small erect bells, in color like the milk given by the purple cow — white, faintly tinted and veined with lavender. But there are blue forms now, as Josephine, a soft blue, and Edw. Molyneux, a clear blue. In wet soils the root rots in winter. Propagation is only by seed. The period of bloom is not over three weeks.

Great bellflower (*C. latifolia*) has deep roots, stout three-foot stems, and many wide leaves up the stalks. In vigor and leafage it is one of the best. The flowers are narrow, erect tubes, clustered in a short dense spike at the top of the leafy stalk, somewhat in the manner of the tall gentians. The color is a deep violet (or white), for a brief two weeks in late June. The var. *macrantha* has bigger flowers, clear violet, the plant being more hairy, and there is a white form as well as named ones. It is a very good bellflower, easy to grow and willing to grow from seeds (not easily divided), but the flowering period is short.

Spotted bellflower (*C. punctata* or *C. nobilis*) rises but a foot or two above earth, but runs madly just beneath. It transplants like lily-of-the-valley, and potted plants make a better impression on the purchaser. But small pieces in May soon make another clump. The flower is a big solitary drooping bell, pale purple, with many dark dots inside, a bit like checkered fritillary, and the pure white form is spotless. It blooms in June. I like the flowers, but there are not enough of them, and the plant wanders where it pleases.

Spurred bellflower (*C. alliariaefolia*) — say it slowly — grows four to five feet tall, the leaves rounded and downy. The flowers are narrow white tubes, drooping, in long racemes, like small white foxgloves. It blooms in June only. The roots are like enlarged turnips, reaching six feet into the earth, so seed is the better means of increase. *C. lamiifolia* is the same thing. *C. sarmatica* is less tall, the flowers fewer, larger, pale blue, but nodding in the same foxglove manner. The rounded leaves are gray-green and of sandpaper surface. It is easy to remember this one.

Coventry-bells (*C. trachelium*), called also throatwort, was once the cure for throat troubles, for the bell and the lobes are covered with stiff hairs. The plant stands in leafy clumps to three feet, hairy on stem and elm-like in leaf, a bit like a nettle (whence the other Latin name, *C. urticifolia*). In June the plant forks out into leafy erect racemes of small semi-erect bells, blue-purple or white, with a rare double form. The stiff bristles all over the petals make this an easy plant to remember. It is not as showy as the peachleaf, but it is one of the second best, and has been in cultivation since the beginning of gardening.



NOT THIS

The bad boy of the Campanulas is false rampion (*C. rapunculoides*). Remember that it is 'false,' and that the accent in the Latin name is on the second syllable, 'punk.' It makes big clumps of slender six-foot stems, with long one-sided racemes of half this height of starlike pale blue-violet flowers, from early June far into August, especially if well fed or cut back. It has the most prolific and continued bloom of any Campanula, and is very hardy and vigorous — yes, far too much so. The clump extends itself rapidly and smothers every choice perennial near it, and the seeds germinate behind every Campanula label.

Seed of any rare kind is quite certain to evolve into this. All by itself it is a desirable perennial for wild gardening, and it has naturalized itself in this New World, but among other species it is as controllable as a fire in dry grass. Dig out every bit of root if it gets among the choice species.

Many more tall species are known, but I do not wish as yet to estimate their value. At least a dozen species grow about a foot tall, excellent for a small border or a large rock garden. Danesblood (*C. glomerata*) makes a creeping mat of foliage of compact roots, almost as rampant as the false rampion. The flowers are narrow erect tubes, deep violet, in close terminal heads like a transformed sweet-William. June is its month. There are many varieties. Var. *dahurica* is robust, with large violet tubes; var. *acaulis* blooms close to the soil. Bearded bellflower (*C. barbata*) has soft hairy leaves, the nodding flowers pale blue. *C. mollis* has round velvety leaves and many erect violet bells. *C. allionii* is a

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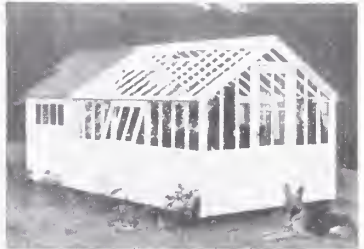


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THOROUGH



A long and free-bloomer is the Carpathian bellflower (*Campanula carpatica*), whose blossoms shade from blue to white

smaller edition of *C. punctata*, with creeping underground roots, and big nodding bells of clear purple.

Harebell (*C. rotundifolia*) is found in all the Northern world, and botany and gardeners have made many species, very closely related. The little round root leaves have withered away by time of bloom, and all the foliage is very narrow. The narrow bells nod, violet or white, in sandy fields from June to frost, on slender wiry stems. Divide in spring, or sow seed. The Vienna species is *C. marchesettii*, and in Colorado it is *C. petiolaris*, a very heavy bloomer in the late fall, and there are *C. alaskana*, *C. arctica*, as well as *C. linifolia* or *C. scheuchzeri*. I have a large and mixed plantation of 'harebells' and have not the courage to try to separate them botanically.

Another huge group clusters about Carpathian bellflower (*C. carpatica*). These are sprawling plants, with great mats of thin rounded leaves from which rise slender one-foot stems bearing one erect saucer-like flower, in shades of blue to white. It blooms from late June to late August. This is a long and free bloomer, but too liberal with its foliage for the good health of its neighbors who happen to be less tall. Var. *turbinata* has bigger flowers, quite bell-like; var. *pelviformis* opens flat to a saucer or wheel. There are hybrids and named forms, as Isabel or Riverslea. If you are an easy-going gardener, call them all *C. carpatica*, and while all come freely from seed, they are not guaranteed true to variety.

The truly alpine kinds, whose height is measured in inches, are to be given but little space at present. They are beautiful, uncommon, and not as a rule difficult, but only a special rock garden will best display them. *C. alpina* is Canterbury-bells on a six-inch stem. The leaves are long, narrow, stiff, and hairy. The big blue tubes are soon gone. Gargano bellflower (*C. garganica*) makes bright green mats of round sharp-toothed foliage, with a sheet of small star-like erect flowers just above, blue, pale blue, or white (with named forms) in June-July, while Dalmatian bellflower (*C. portenschlagiana*, more easily but not as correctly remembered as *C. muralis*) has bigger bells not so deeply cut, and partly nodding, and *C. waldsteiniana* has narrow foliage, but the same flaring five-rayed bells, mostly erect. These three are confusingly alike, unless you make yourself learn the differences. They are easy to grow in any rock

Photographs by courtesy of New York Botanical Garden



The best tall variety of *Campanula* for the flower garden is the peachleaf bellflower (*Campanula persicifolia*)

garden that offers some summer shade and moisture, as with saxifrages of the mossy group, or the alpine Primulas. New England summer droughts they will not endure without your help.

The alpine group with little nodding bells, like a minute trumpet lily (as Easter lily) in blue or white, is typified by *C. pusilla*, which is also *C. pumila* and most properly *C. caespitosa*. The creeping roots make little mats, and the round shiny foliage makes a cover two inches deep. Above this swing tiny nodding bells for most of the summer (in some moisture and shade, as in a moraine, not in full New England sun). *C. pulla* has a short wide bell, deep blue, nodding, of the size and form of a lily-of-the-valley blossom. *C. pulloides* is a hybrid. *C. excisa* has tiny nodding tubes, split for half their length, while *C. zoysii* is all tube, the minute petals closing the mouth of the tube. There are alpine species from the Rockies (the others are European), as *C. scouleri*, *C. piperi*, or *C. uniflora*, and they can be grown with some attention to their special wants, particularly moisture and partial shade in the heat of summer. They are more showy and as easy to grow, as are many saxifrages, Primulas, or other alpinines.

A MODEL KITCHEN

Continued from page 271

gas or electric, comes in a pleasing shade of this color. Behind the kettles by the stove is a piece of linoleum (a washable fabric over a semi-rigid insulating board could be used) to prevent the wearing of the wall surface by the kettles. The floor is covered with a plain orange linoleum cemented down over felt; the ceiling and walls down to the top of the cupboards are white, and all the woodwork is gray. The refrigerator is white, but it is suggested that the end toward the table be painted gray to match the stove. The baseboard and base of the cabinets are a very dark gray, and the curtains are white with an orange band that matches the floor.

The cabinets are of wood of stock sizes (steel may also be used), with some special work added. The counter projects three inches, which is necessary unless there is a toe space at the base.

The sink is a double one of either stainless metal or enameled iron, with one chromium-plated mixing faucet with swinging spout and a spray nozzle. If a combination electric dishwasher and sink is preferred, it will fit into this same space.

MISCELLANEOUS OBJECTIVES

1. A maximum of continuous counter space should be provided for, with no change of level or open joints from one end to the other. On the counter by the side of the stove there should be a material impervious to heat. The height should be from thirty-four to thirty-six inches, depending upon the individual worker or upon the height of stock cabinets.

In this kitchen, the continuous counter is one of its important features. Either white birch, a stainless metal, or a material similar to bakelite is suggested.

2. All shelves should be within reach without the aid of stool or stepladder. Things stored away in out-of-reach places are not used and are consequently forgotten.

In this kitchen, the cabinets are all within reach, and the walls above are furred out to the level of the front face of the deepest cabinet. The soffit of this furred-out space over the stove, cooking cabinet, and sink is used for light boxes flush with the soffit.

3. Open shelves for cooking supplies, bowls, and so on. Doors get in the way while cooking, even if left open during the time the cooking is going on. If not left open, the memory has to be relied upon to locate the thing wanted, and the opening and shutting of the doors is a nuisance. Cooking materials, if kept in glass jars, are protected from dust, and, if neatly kept, the open shelves are distinctly decorative as well as useful.

In this kitchen stock cupboards have been specified with doors which have been left off. They can be put on if desired.

4. Shelves for china should be covered by glazed doors.

In this kitchen, the china cupboards have glazed doors on the kitchen side and are open on the dining-room side, but are protected there by one full-size door.

5. Coffee, tea, cocoa, and cereal utensils and supplies near the sink, since they need only to have water added before being placed on the stove.

In this kitchen a space is provided for them on both sides of the sink.

6. Bread and cake storage and bread knife should be near serving counter to dining-room.

In this kitchen, drawers for these are under the stove, with sliding bread board to the left and the bread knife in the drawer below.



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7. Vegetable storage near the sink, with outdoor ventilation.

In this kitchen, the vegetable cupboard is under the counter at the left of the sink. The shelves are slatted and there is an adjustable ventilating grille to the out-of-doors, and a weatherstripped door to keep the air from the kitchen.

8. Storage for hot dishes while cooling. This should be out of sight, but ventilated and screened.

In this kitchen, a drawer beside the stove, with a panel of screening in the front, is designated for this purpose.

9. Room ventilation. There should be a cross draft or an electric-fan ventilator on an outside wall.

In this kitchen, there is a cross draft between the two windows, but a ventilator might advantageously be installed above the window over the table.

10. Broom closet situated just outside the kitchen; not in it, but easily accessible both to the kitchen and to the rest of the house.

In this house, it is situated in the back hall between the kitchen and the front hall.

11. Garbage incinerator somewhere in the house, a portable one either in the cellar or in the back hall. The back hall is a better location if wastebaskets are to be emptied also through this access door. There should also be a garbage container, easily washed, to hold a garbage bag for a daily supply, accessible to the sink and screened from view.

In this kitchen the hopper to the incinerator is in the back hall. For the daily supply, there is an enameled iron container fastened to one of the doors under the sink. This door could stand open during the time the garbage is being collected. In this container is put a garbage bag, which is thrown into the incinerator when full. Garbage should never be put into an incinerator unless wrapped in paper.

12. As much clear floor space as possible. Radiators are better hung on the wall than standing on the floor.

In this kitchen, the radiator is enclosed under the window by the table. Also, the stove is placed on a cabinet and the refrigerator too has a solid base, with the result that in the working part of the kitchen there is a clear sweeping space.

Very often it is the lack of space for the small things in the kitchen that is the most constant source of annoyance. Such a little thing, for instance, as the failure to provide a projecting counter space large enough to take a meat grinder may seriously interrupt the day's routine. As a reminder, therefore, of the requirements that are often overlooked, we are appending this check list of things that should be provided for. After each item is given, in italics, its location in the kitchen illustrated.

1. Tray rack: *At the back of the cabinet over the refrigerator*

2. Paper towels: *At end of refrigerator*

3. Drying rack for dish towels (This must be near the drying end of the sink. It should be screened from view, as towels are not attractive-looking while drying. This screening must offer good ventilation for drying): *On the back of a door under the sink, and comes out when the door is opened*

4. Dish drainer: *Hangs under the sink*

5. Powdered soaps and abrasives (These should be placed where easily reached at the sink and screened from view when not in use): *A rack is supplied on the back of the door of the corner cupboard at the right of the sink*

6. Wastebasket (Space for a large one for papers, boxes, and tin cans, screened from view): *Under the sink*

7. Electric clock easily seen from all parts of the kitchen: *Over the door to rear hall*

8. Radio: *By table*

9. Telephone with shelf for telephone book, near a seat and table: *By table*

10. Shelves for cookbooks, memo pads, recipe file, bill file, account book, near a table and seat; drawer for pencils, pads, rubber bands, etc.: *By table*

11. Provision for tools: *In one of the drawers at left of stove*

12. Salad shelf (Near cooking counter, where everything to do with the preparation of salad dressing — oil, vinegars, condiments, salt, peppers, salad bowl, and wooden fork and spoon — is kept together in one place): *At right of cooking cabinet*

13. Hanging space for spiders, strainers, and saucepans near the stove: *At right of stove*

14. Tin-cover rack near the stove: *At right of cabinet under stove*

15. Meat grinder: *Can be screwed to sliding shelf of cooking cabinet*

16. Drawers (To be divided into compartments lined with felt or velvet for silver. Partitions to be removable for cleaning): *Drawers with special hardware which allows them to open either into the kitchen or into the dining space, but stops them from being pulled entirely out by mistake*

WHAT SHALL I PLANT?

By DOROTHEA K. HARRISON

Violas are useful to have on hand in variety and quantity for those gaps that always seem to appear along the edge of the border or rock garden. If you are wise, you will send to England now for a collection of seed to sow this July. The plants will bloom next spring, continuing for quite a while, especially if seeds are not allowed to form. Where it is cool, expect constant summer bloom, otherwise a recurrence in September anyway. Sutton's Primrose Viola has pleasing variations of pale yellow;



Fig. 1

Sutton's Apricot is apricot with a centre touch of orange; *Admiration*, a deep violet, makes an effective contrast to the light colors of spring. For the rock garden use varieties of *Viola cornuta*, which are smaller flowered, as *Pink Pearl* (Figure 1), a rich rose-pink, *Mauve Queen*, and *White*. Packets may be had at 20 cents each, adding 6 cents postage for every six. Remit by international money order to Sutton & Sons, Ltd., Reading, England.

Last summer at a gladiolus show I was most impressed by the large variety of beautiful colors there, but the exhibit which enchanted me the



Fig. 2

most was that of a grower who makes a specialty of originating variations of the graceful, primulinus species. There is something about the airy grace with which the blossoms perch

on the stem, and their soft and glowing colors, which makes them more lovable for house and garden than some of the showier kinds. The picture of *Sarah Palfrey* (Figure 2) will show you what I mean. It is light sulphur yellow with a touch of light yellow and red penciling in the throat. Bulbs of this very lovely *Sarah Palfrey* are 35 cents each, \$3.50 a dozen, postpaid to William Edwin Clark, Sunnymede, Sharon, Massachusetts.

For the midsummer border there is nothing lovelier than the foamy bloom of the *astilbes* (Figure 3), which continue from July to September. Two varieties which I have noted for their good effect in the garden are *Vesta* and *Avalanche*. The former is tall, very floriferous, and light rose in color. *Avalanche* is low and has flowers of a rich cream-white. The good foliage of these is another point in their favor, as they give that permanent look which is so desirable. Plant them in a good garden soil and



Fig. 3

water carefully. Plants are 25 cents each, or 20 cents each for more than five; transportation extra to Mount Desert Nurseries, Bar Harbor, Maine.

The *lotus* (*Nelumbium speciosum*), shown in Figure 4, so well known in Oriental art, is a fine subject for midsummer effect in shallow water. As its leaves make a cover, it may be put to practical use to cover up muddy shallow water. Its perennial hopefulness in putting forth fresh fragrant flowers from the mud caused it to be known as the symbol of immortality. It is hardy when the tubers are established, there being a fine display of them in the Brooklyn Botanic Garden. *Nelumbium speciosum* is the easiest to grow; the petals, a deep rose at the edge, become cream color at the base. *N. roseum semiplenum* is a semi-double with carmine flowers. Dormant tubers of *Nelumbium speciosum* are \$2.00, of *N. roseum semiplenum*

Roots . . .

Roots are naturally the most important part of a plant, because it is through the root system that plants receive their food, and top growth — both foliage and bloom — respond in proportion to root development.

What can one do then, to encourage maximum root growth?

Authorities all agree that genuine German or Holland peat moss is the greatest growing aid ever used, for this particular kind of peat moss endows a soil — either sand, clay or loam — with a most exceptional root growth-promoting ability . . . roots spread out . . . large numbers of fine hair-like feeder-roots develop. Root development is extraordinarily rapid when peat moss is used, assuring quicker and more dependable recovery from the shock of transplanting; more abundant and deeper root systems for grasses, flowers, seedlings, cuttings.

Even more important, this peat moss enables soil to hold moisture in the right proportion. A scientist at a leading institute of plant research recently said, "Genuine German peat moss is

remarkable for its capacity to hold just the right volume of water — gathering in what is necessary to dissolve plant food and to sustain plant life, yet permitting all excess water to drain off. Peats of a different botanical composition such as sedge, cane, pine or reed peat do not function like the German moss peat (peat moss). When these inferior peats are substituted for moss peat they will not render the same service — plants will not respond in the same manner. The fact that they are cheaper is a poor reason for their use. It is service the gardener needs and only the genuine German or Holland peat moss can render it."

Here is unbiased counsel from a scientist who knows. So when you purchase your organic or humus — beware. Purchase only genuine moss peat. Inferior peat or black-looking muck are not the same and will not render the same satisfactory service. Look for the word "Germany" or "Holland" stenciled on every bale.



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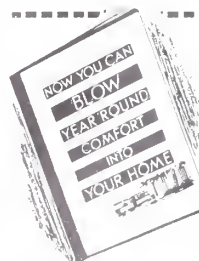
"WE had never really stopped to think that the walls of our house were *hollow*, nor that heat—and cold, and even drafts—passed through them as easily as water passes through a sieve.

"We knew the *attic* got stifling in the summer, but we didn't know how that oppressive heat got into the bedrooms so easily.

"And we never even guessed that a fireproof *wool*, made from *rock*, could be 'blown' into those hollow walls and empty attic spaces . . . and would protect us against heat and cold as effectively, to quote your book, 'as a stone wall 10 feet thick.'"

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daffodils and wild bulbs for the rock garden. Many that must be ordered before August 1st or you will lose out. Furthermore, all orders placed before August 1st are subject to a special 10% discount. You order now and pay when delivered. You will find all of our bulbs agreeably reduced in price. Send for catalog at once.

Get your order in early.

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32 Mentor Avenue

Mentor, Ohio

Owners: Elmer H. Schultz and J. J. Grullemans

AMERICA'S FINEST PLANTS AND BULBS

WHAT SHALL I PLANT?

Continued from page 291



Fig. 4

C. O. Buckingham

\$3.00 each, not including transportation → W. B. Shaw Aquatic Gardens, Kenilworth, Washington, D. C.

No matter how green you are as a gardener, there is no need to be without flowers this summer when you can get such a well-chosen collection of annuals as this all started for you. Known as 'Cutting Garden Unit A,' it comprises one dozen each of ten different kinds of flowers. In it are centaurea blue, the good old ragged sailor; zinnias in various shades of yellow, buff, and orange; aster Southcote mauve, one of my favorite singles; calendula English hybrids; *Browallia elata*, a continuous blue all summer; *Salpiglossis* in a rich range of color; *Phlox drummondii*, buff and ten inches high; marigold Robert Beist, dwarf

servatory, too. Remove the pollen from the flowers and they will last several weeks. Plant in soil as for Geraniums and put in pots no larger than 6", which means to set them out of the wind so they will not blow over. Diener's Everflowering Mammoth Hybrids (Figure 6) come in



Fig. 6

all shades from nearly white, through pinks, to deep fiery scarlet. Diener's *Amaryllis equestris* hybrids are more subtle in color, ranging from flesh pink to salmon, orange, copper, and red to deepest scarlet, being the easiest type to grow as far as is known. Plants are \$2.00 to \$10.00 each in 5"-6" pots, according to quality, with extra fancy varieties ranging up to \$25.00. Express charges are extra → Richard Diener, Oxnard, California.

In looking ahead to autumn effects do not pass over aster Skylands Queen (Figure 7). It blooms when 2'-2½' high, in September and October. The flowers are thickly set on stems of a good green. They are especially showy, for they are fairly large with a small centre. This makes the color of the petals predominate — a blue with a lavender sheen. Its low habit, for an aster, and its good green foliage make it especially valuable at the season when most of the perennials



Fig. 5

J. Horace McFarland

mahogany-red; and marigold Guinea Gold (Figure 5), a rich orange, with loose petals on a good stem. This unit is \$5.00, and transportation will be extra → Cherry Meadow Gardens, Framingham Centre, Massachusetts.

If you have a temperament which demands exotic surroundings, by all means go in for some of the new *Amaryllis* to set about in pots. They are not as extravagant as you think, for they bloom several times a year, so they may be used in the winter con-



Fig. 7

J. Horace McFarland

in bloom are tall and lanky. Plants are obtainable at 50 cents each, \$4.50 a dozen. Transportation extra → Bobbink & Atkins, Rutherford, New Jersey.



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